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DEPARTMENT OF
THE HISTORY OF ART
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71 of 72

Charles. Mulcahy engraving

Octo 17th

1871

A

COLLECTION OF ETCHINGS,

FROM

THE MOST CELEBRATED

ANCIENT AND MODERN PRODUCTIONS.

IN

Painting, Sculpture, and Architecture,

OF THE

ITALIAN AND FRENCH SCHOOLS;

FROM ORIGINALS

PRESERVED IN THE LOUVRE, PARIS:

WITH DESCRIPTIONS, FROM THE FRENCH OF

C. P. LANDON,

FORMERLY A GOVERNMENT STUDENT IN THE FRENCH SCHOOL OF FINE ARTS, AT ROME, &c. &c. &c.

London:

PRINTED FOR W. T. GILLING, SUFFOLK-STREET.

1821.

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ADVERTISEMENT.

WHILE the thirst for glory animated all France, and called her Youth to arms, the FINE ARTS rose in proportion to her military fame; and, as her conquests gave her possession of the many *chefs-des-œuvres* of the most eminent Artists, her Museum became the most splendid aggregate that any nation ever possessed.

In the ninth year of the Republic (1801) the Modern School of the Fine Arts first opened; and during the time that Napoleon spread devastation abroad, Josephine's fostering care brought this Monument of National Taste to the summit of perfection. At her instance the celebrated Landon undertook the laborious task of composing The ANNALS of the MUSEUM of the FINE ARTS; and Normand, unrivalled for giving expression and attitude to his *groupes*, undertook the Etchings.

From that celebrated assemblage of the Ancient and Modern Schools, the following choice selection has been made: it is almost unnecessary to add, that all the Etchings are executed by Normand, as the connoisseur and artist can trace him in every line.

Belisarius old, blind and receiving alms, is recognized by a Roman soldier, who had served under him.

This capital picture, painted by DAVID, began to establish the renown of its author, continues to support his deserved fame, and like all those of the same artist, has contributed to change the system of the modern school, by bringing it back to sound principles, to the *grandioso*, to the severity of forms, the simplicity of composition, to the energy of expression, in a word to the study of nature (1).

Belisarius, that renowned warrior, who had so often led the Emperor Justinian's bands to victory, concluded with Cabados an honorable peace, taken Carthage, defeated the Vandals, return'd victoriously to Constantinople dragging after him an usurpating prince, as an ornament to his triumph; that Belisarius, who after having successfully brought his fleet to the coast of Sicily, taken Catanes, Syracusa, Palerma and Naples, defeated the successor of Theodat, refus'd the crown which the conquered nation offered him, fought Chosroës king of Persia and put him to flight, returned to give succour to the Romans against Totila, king of the Goths, prevented him from completing the destruction of

(1) This revolution in the arts had been prepared by VIEN and his chief pupils, under which denomination must be understood, not only those who have studied under his immediate school, but also the artists who accompanied him in Italy and who have been supported and encouraged by the example and precepts of that venerable artist. He has now passed his eightieth year, and still devotes, with success, all his hours to the progress of his art.

Rome, and restored that ancient capital of the world; the liberator of the empire, him who succeeded in destroying the factions, whose name was blessed, and whose high deeds were recorded by all the people of Constantinople, that hero in a word, worthy of a better fate, fallen a victim to the jealousy of the great, or rather to the weakness of a suspicious and cruel Emperor, reduced to the most deplorable situation, and deprived of his eyes, is represented in this picture as a terrible example of the caprices of fortune and the ingratitude of mankind.

The historians do not agree upon this last epocha of Belisarius's life, but thus it offered itself to the pencil of the artist, and DAVID has neglected nothing that might contribute to render the scene feeling. It is necessary to observe, that there are still existing some medals of Justinian, which represent on one side, the Emperor receiving Belisarius on his return after having conquered the Goths, and on the other the effigy of Belisarius with these words: BELISARIUS GLORIA ROMANORUM: BELISARIUS THE GLORY OF ROME. What a contrast with those, transmitted down to us by tradition, and which it is said Belisarius uttered from the bottom of his prison to touch the feelings of the passengers: *Date obolum Belisario!* DAVID has placed these words as an inscription to his picture; alone they would explain the subject, if there was any thing equivocal in this master-piece.

The figures of the picture of Belisarius are of natural size; it was executed at Rome, and exhi-

bited at Paris, in the public Salloon in the year 1782. The eye of the public was then but little accustomed to that severity of character and design, to that vigour of colouring and execution, which were to carry in a few years the art towards its perfection. The young artists have since shaken off the shackles and prejudices of that *old french school*, too long disgrac'd by some artists, whose names have been drowned in oblivion, together with their works.

The sketch given here of DAVID's Belisarius, has not been engraved after the picture, but after the fine print which has been lately published by MOREL, and in which some few alterations have been made by the direction of the painter.

That print (1) is one of the most capital engravings that have been published in France for some years past. The artist who engraved it, has now in hand a plate, representing the oath of the Horaces, also after DAVID, a sketch of which will appear in this work.

(1) The size of this print is 24 inches high, by 16 1/2 broad. Price *One guinea*. It is to be had at *J.* and *J. Boydell*, N.° 90. *Cheapside London* and of *A. B. Poublon*, Printseller in Antwerp.

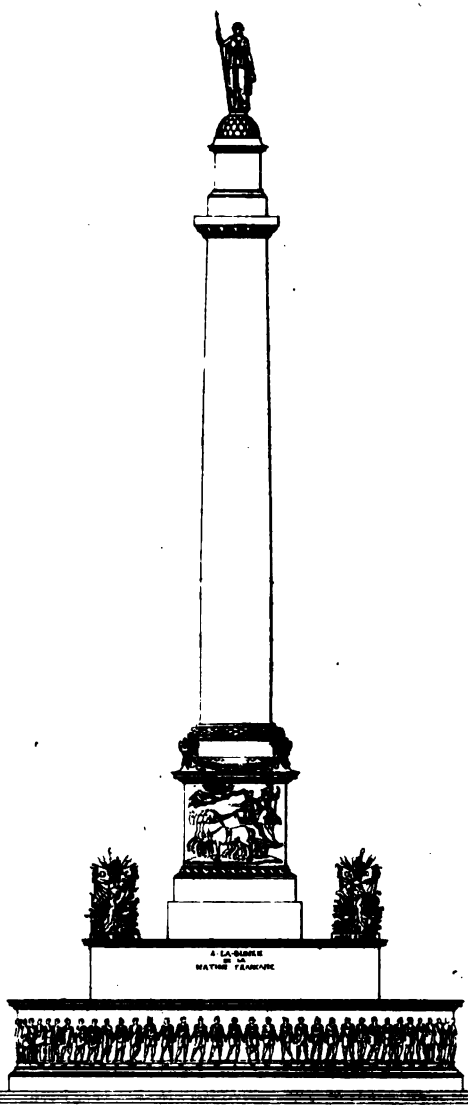
National Column.

GOVERNMEMT persuaded of the importance of public monuments, thought it would not be prudent to erect this, without taking every means to make a choice worthy of the nation, and to carry it to execution with all the care and perfection the subject requires.

The Consuls having by their Arreté of 19 nivose the 9.th year ordered the erection of a monument, destined to perpetuate the remembrance of the conquest of liberty, and designed the *Place de la Concorde* (formerly Place de Louis XV) as the most favourable spot, invited all the artists of the french Republic, to unite their efforts, in order to furnish new ideas and a determined plan.

That of MOREAU, of which we give the sketch, designed as the most proper, by a numerous jury, testifies at once the rare talents of the author and the sagacity of the artists who crowned it.

MOREAU is to preside himself over the execution: he has lately erected a model of the size of the projected monument and on the place intended for it. That judicious precaution, denotes the solicitude of governement, on a subject which is so important for the honor of the nation and for the glory of the art, of which it fixes a remarkable epocha: and no doubt, but MOREAU jealous of drawing some instruction from public investigation, has himself sollicited that measure.



Echelle de +++++++++++++++++++++ 20 Mètres.

Moreau inv. Normand Sculp.

The monument required was to be votive and triumphal, and so much characteristic of the french nation, that it could be applied to no other nation whatever : the following description will enable the reader to judge, whether the author of the project has attained the object.

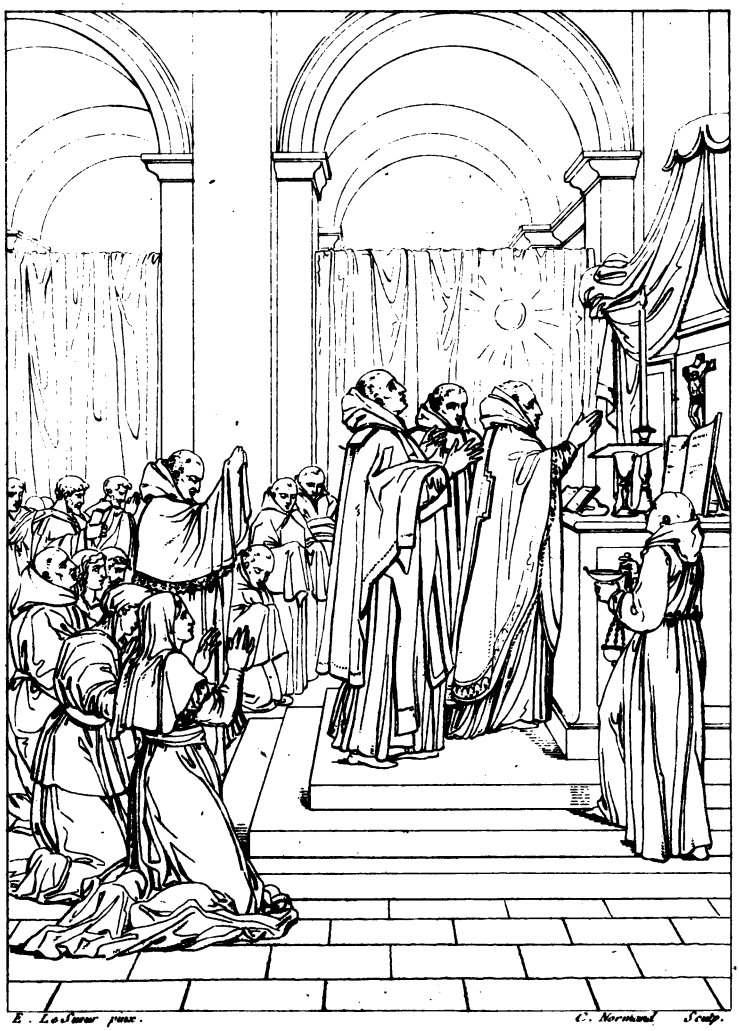
In the centre of the *Place de la Concorde*, is to be raised a circulary mass, in the form of a soubassement, which exhibits the series of the continental departements, represented by so many figures in demi-RELIEVO; they are hand in hand, and form one continued chain round the monument. In the grouping of these figures, the author has expressed at once the political division of France, and the strength and union of the people who inhabit it. That ingenious emblem was commanded, even by the name of the square on which this monument is to be erected.

The STYLOBATA above the soubassement, is destined to receive the inscriptions to the glory of the french armies, the choice and composition of which, will no doubt be intrusted to the *National Institute.*

On a rich pedestal stands what is properly called the Column. Intended to fix the admiration of future generations, it must by its bulk and the hardness of the matter of which it is composed, resist the injuries of time. To preserve its simplicity and to give to the monument a more majestic character, the column will be entirely even and polished, without any ornaments except at its basis and chapiter. The whole height of the monument is 167 feet, and will be crowned by a statue of the Republic.

The statue is to be executed in brass as also all the other ornaments; the other parts will be made of granite and other french marbles.

Note. In one of our next numbers, we will give the engraving and accurate description of the four basso-relievos of the pedestal, of the trophies and principal figure, and of those surrounding the soubassement; all these will be engraved after the original drawings of MOREAU, who has communicated them to us only.



E. Le Sueur pinx. C. Normand Sculp.

The Mass of St.-Martin, Bishop of Tours.

This picture classed in the catalogue, of the Museum, under the title of *St.-Martin's Mass*, is exposed in the great gallery, and represents a miraculous event in the life of that saint. It is said that one day, while he was celebrating mass, the host became blood-coloured and raised itself radiant above his head.

This picture painted by EUSTACHE LE SUEUR in the year 1651 for the convent of *Marmoutiers*, is justly looked upon as one of the most precious of that master. The disposition of it is grand and noble, the attitudes of the figures are easy and natural, the characters of the heads varied and particularly expressive; a profound sentiment of meekness and piety seems to penetrate all the personages and gives to the religious scène the suavity and peaceful character, which renders it so charmingly feeling.

There still exist some partisans of the vulgar opinion, that no artist can bring his talents to perfection, out of the happy clime, which gave birth to RAPHAEL, MICHEL-ANGELO, CORREGGIO, &c. It will be sufficient to oppose to their argument the example of LE SUEUR, who was born in Paris in 1617, died in the same place at the age of 38 years, and soon surpassed his master (1) by the excellency of his talents, altough he had never quitted his native country. Without any other assistance than his ge-

(1) Simon Vouet.

nius and constant labour, (1) he introduced in his works, a great style of drawing, a noble simplicity, a majestic grace and admirable expression; he was particularly excellent in the art of *throwing draperies* and carried painting to such a point of perfection, that it may in some manner be said, the sublime genius of Raphael, whose steps he seems to have followed, animated his pencil. Like Raphael, LE SUEUR possessed that candour, and simplicity of character which enhance so much eminent talents. Passionate for his art, and too much addicted to study, (2) vexed and persecuted by a powerful and envious rival (3), he died, like Raphael, at an age when artists in general have not yet brought their talents to perfection.

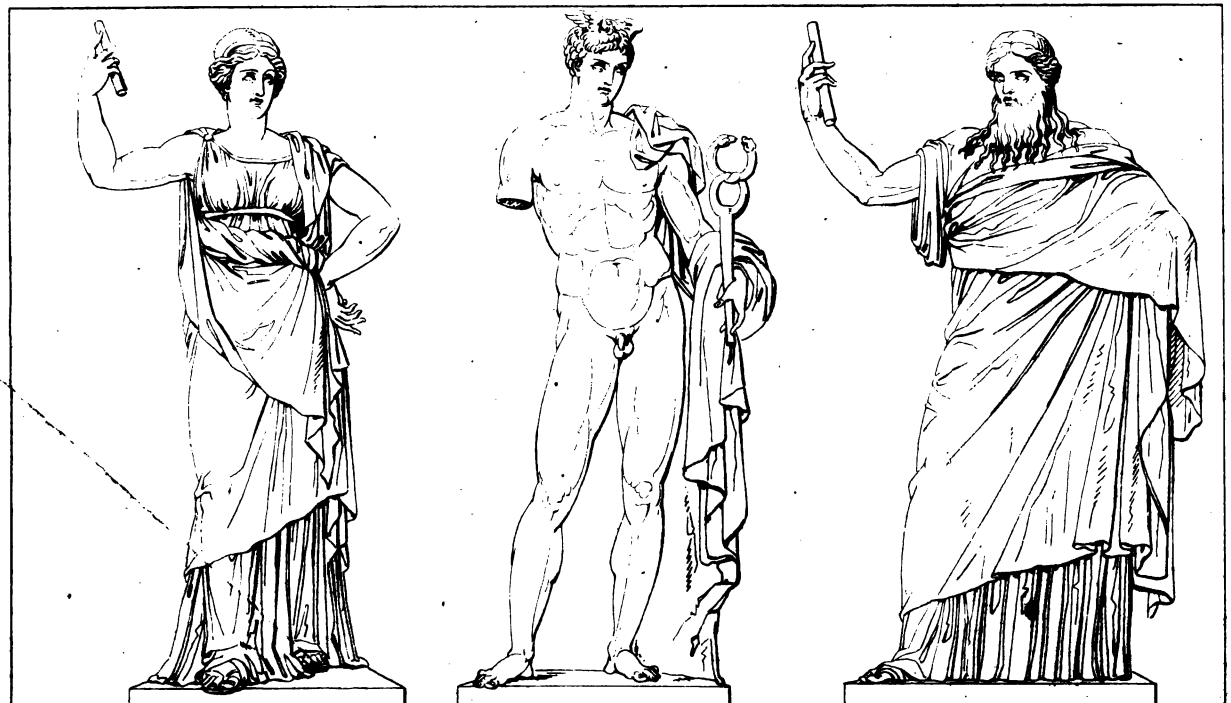
LE SUEUR'S life has been too short for the arts (4), but long enough for his own glory, having left numerous works, all which have the stamp of a sublime genius and do honor to the french school.

(1) At the time LE SUEUR existed, the art of engraving had not yet multiplied the master pieces of Greece and Italy, and the French Museum was not adorned, as it is now, by the fine productions of ancient and modern art.

(2) The young and celebrated DROUAIS, a pupil to DAVID, who at the age of twenty years, and without having been to Italy, had created a master-piece (*the Cananeenne*) has been torn from life and the arts at the age of 23, by an illness occasionned by excessive labour. We will introduce in this collection a sketch of that picture, which obtained the first premium in 1784.

(3) LE BRUN, first painter of Louis XIV.

(4) LE SUEUR died in may 1655 and his tomb is in the church of ST.-ETIENNE DU-MONT.



Normand Sculp.

Antique Statues.

Before we enter into the description of the three statues represented in this plate, it may be useful to give an idea of the Museum of antiques, and the different Saloons which compose the whole of it. The new distribution and embellishments of this magnificent place, have been executed after the drawings and under the direction of citizen Raymond, architect of the national palace of arts and sciences. Several ceilings of the gallery, graceful and easy productions of Romanelli, an italian painter, who executed them by order of cardinal Mazarin, have been preserved, restored with success, and seem to have lost nothing of their freshness; some others painted, by the same artist, have been destroyed by acoident, but have been replaced by modern productions not unworthy of the same hand; several other ceilings await the pencil of te artists, happointed to that honorable employment by Government.

The Gallery of Antiques contains nine rooms, six of hich ware only finished at present. They are open to the public the three last days of each *decade*; the other days are destined for the artists who study fine proportion, delicacy and purity of form and nobleness of expression. These six rooms are distinguished by the names of *the Muses*, *Apollo*, *Romans*, *Laocoon*, *Illustrious men* and *the Seasons*. The last takes its name from the paintings of the

ceiling; the others from the principal Statues which adorn them.

Greatest part of the Statues of the Museum are the result of the conquests of the army of Italy (1). The others have been brought from Versailles, Fontainebleau, and the old gallery of antiques in the Louvre.

None of the statues which now compose the Museum, and of those which are still to augment it, will be omitted in this work.

THE STATUES represented in this plate, are placed in the Salloon of Apollo. The first is known by the name of, *La Junon du Capitole.* Her majestick air and high stature has persuaded some antiquarians, she was the Spouse of Jove, and the Queen of the Gods. Some others have thought perhaps with more reason, this statue represented Melpomena the *tragick muse.* Indeed, the head fitted to it, (though antique also) and the arms repaired, may leave some doubt on the real designation of this statue, made of Paros marble. It formerly adorned the gardens of the palace *Cesi* at *Rome*, and has lately been taken from the *Museum Capitolium.*

The second represents *Mercury.* This figure, having some likeness with that known by the name of *Antinoüs du Belvedère*, the description of which is also given in this number, the reader may refer to for the explanation.

It is executed in Pentelick marble.

The third Statue represents the figure of the God

(1) They were selected in the *Capitol* and *Vatican* by the citizens *Barthelemy*, *Berthelot*, *Moitte*, *Monge*, *Thouin* and *Tinet*, appointed Commissaries by Government to collect the objects of arts and sciences.

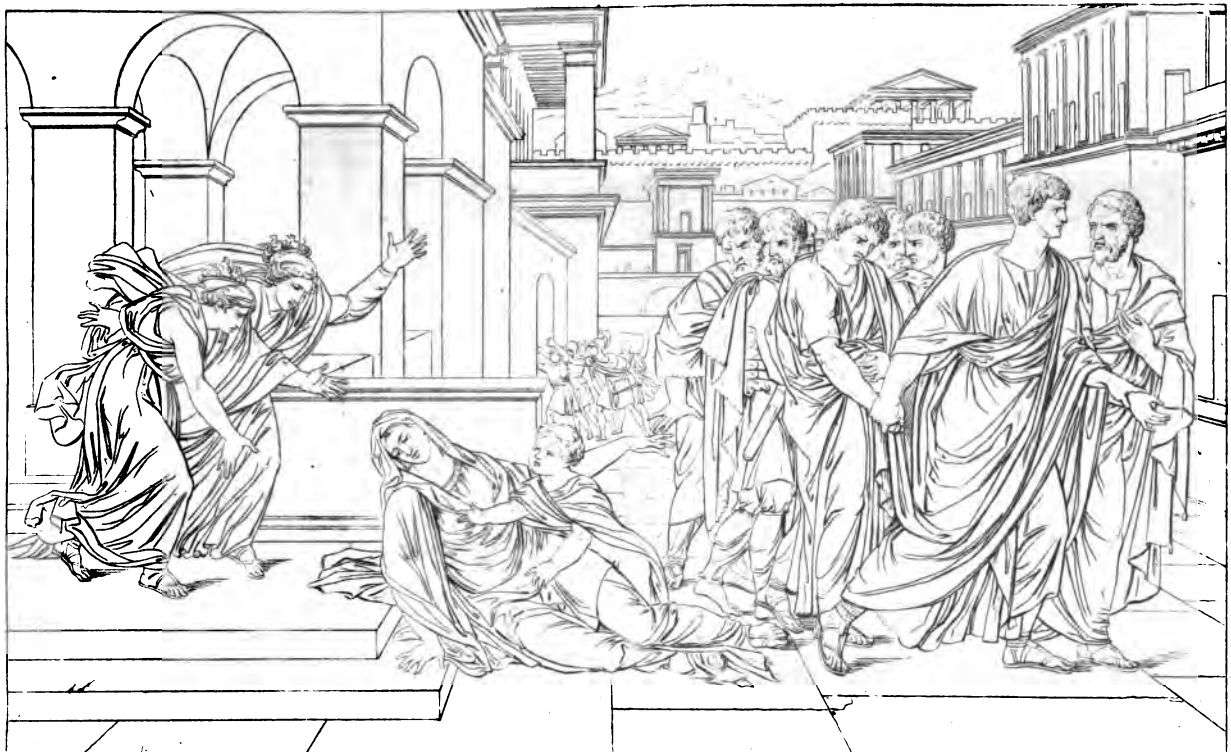
conqueror of India and the East, *Indian Bacchus.* A great number of antique gems, marbles, paintings, and other monuments of the arts of the ancients, which characterize *Bacchus* with the same attributes, leave no doubt on the truth of this assertion. The name of *Sardanapale* engraved on the border of the mantle of this statue, does not signify that it represents *Sardanapalus* King of Assyria. That word, in the opinion of some learned, is nothing but an epithet used by the ancients, to indicate a person addicted to luxury and pleasure.

This statue, of greek marble, has been taken from the Vatican. It was found about 40 years ago near *Monté Porzio*, a village, 10 leagues from Rome, where it is supposed the emperor Lucian Verus had a villa.

The departure of Tiberius Gracchus, to urge the execution of the agrarian law.

TIBERIUS GRACCHUS, son of *Sempronius Gracchus* and *Cornelia*, daughter of *Scipio Africanus*, having been elected *tribune* of the people and *triumvir* with *Appius Claudius* his father-in-law, and *Caïus Gracchus* his brother, is represented on the point of attempting a perilous entreprise, viz : the execution of a law, contrary to the interests of the senate and nobility. He forces his two colleagues along with him : his friends accompany him. The remontrances and tears of a beloved wife, the caresses of a son, nothing can withold him : *Tiberius Gracchus* runs to his ruin, and indeed his triumph was of short duration; he was massacred in the midst of his partisans, the very day he was re-elected *tribune* for the next year, 133 before J. C.

Such was the subject of a sketch, the last production of the young and celebrated DROUAIS. He had just finished the outlines of his picture; when a premature death prevented him from adding to it the charms of colouring. The figures are of natural size. A noble and grand style reigns in it; the drawing is correct, the attitudes expressive, the draperies very wisely disposed. The happy distribution of the groups, and the richness of the monuments which decorate the ground, announce an accomplished artist, formed by the principles of the greatest masters, especially by those



Drouais inv.

C. Normand sculp.

of POUSSIN whom he seems to have studied more particularly. Had DROUAIS executed this picture, no doubt but it would have placed him on the first rank of modern artists. Some years ago, he had produced for his first attempt, a master-piece, (the picture of the *Cananéenne*) which obtained the first premium in 1784; he then gave proofs of such wonderful talent, that nothing could be wished, but that he might maintain himself in the same degree of perfection.

We thought it might be agreable to our readers, to have a short account, containing some interesting particulars concerning this young artist, the loss of whom has perhaps been as fatal to the arts as the premature death of RAPHAEL and LE SUEUR, having proved himself worthy of soon becoming their equal.

JOHN GERMAIN DROUAIS, born at Paris the 25.th Nov.r 1763 of HENRY DROUAIS, who had distinguished himself in the art of painting portraits, learned from his father the first elements of painting. After a few years study under BRENET, historical painter, where the young pupil made rapid progress, he entered DAVID's school, worked upon more severe principles and took a new flight.

In 1783 he was admitted at the *Concours* for the grand premium, but little satisfied with his efforts, he tore his picture.

DROUAIS, provided with a decent fortune, tears himself from all the pleasures of his age, devotes his whole soul to study, presents himself at the *Concours* of the ensuing year, makes new exertions, and the picture exposed by him, proves itself

to be one of the finest productions that appeared since POUSSIN and LE SUEUR. His fellow-pupils, his rivals even, animated by a general enthusiasm, carry him in triumph in the streets of Paris, to his mother's house and to that of his master; this interesting scene took place by the light of flambeaux. Such eminent talent and such wonderful success, did not at all raise the pride of the young artist; he knew how to preserve his modesty in the midst of his glory, and thought of nothing but bringing to perfection, that talent for which nature had created him. Jealous of seeing Rome, the capital of the world and of the arts, he receives the last caresses of a tender mother and flies away to reap amongst the master-pieces of Italy, that vigour, that noble energy which characterize sublime talents; he soon after sent to his mother his picture of *Marius at Minturnæ*. A *Philoctetus* (1) was the last work of his pencil. Exhausted by indefatigable labour, he died of a burning fever, the 13 february 1788 at the age of near 25 years. His fellow pupils erected a monument to his memory, in the church of S.-Maria *in Via Lata* in Rome. MICHALLON, a sculptor and his particular friend, undertook the execution of it, and *Lenoir* administrator of the *Museum des monumens français* in Paris, has also erected one there, like that consacrated to him at Rome. The care the latter took in that circumstance, announces the taste of an artist, jealous of calling to the remembrance of the friends of the arts, feeling *souvenirs*.

(1) These two fine pictures belong to MADAME DROUAIS. That respectable and unfortunate mother never denies to the amateurs the pleasure of seeing them.

Guido Reni pinxt *Normand Sculp:*

The death of Hercules.

THIS picture, by GUIDO, is one of the four painted by that artist to retrace Hercules's labours. It represents Hercules, who having discovered the centaur Nessus's plan of carrying off Dejanira, shot him with a poisoned arrow. Nessus, on the point of expiring, gave Dejanira a tunick stained with his blood, assuring her, it possessed the virtue of bringing Hercules back to her, if ever he should prove faithless. This garment was poisoned, and Hercules had no sooner put it on, but he felt inexprimable torments. He finished them by voluntarily putting an end to his life. The hero expired on a pile raised by himself. Thus perished the son of Alcmena! Poetry could not imagine a death more worthy of his life. The conqueror of so many monsters, was not destined to die conquered, nor by a common death. The last action of Hercules's life was a proof of strength and courage.

This picture is the companion to one of the same master, (*the ravishing of Dejanira*) the engraving of which, will be inserted in our next number; it offers, like the greatest part of this masters's works, a great style of drawing, a strong effect and a flowing pencil.

Son of a flute-player, GUIDO RHENI was born at Bologna in 1570. His father, who had destined him to music, finding his inclination more bent towards painting, placed him under the direction of DENIS CALVART, a flemish painter. The young

artist afterwards entered the school of the CARRACCI and soon distinguished himself by his works. His talents excited the envy and jealousy of the best painters, especially of CARAVAGGIO, who at that time had a great renown. But if the talents of GUIDO created him enemies, it also procured him protectors. Pope *Paul V* who took great delight in seeing him paint and Prince *John Charles* of *Toscany* loaded him with presents and proofs of esteem.

GUIDO, endowed with an astonishing facility, might have ended his days in the midst of fame and fortune, if in his latter age, his passion for gaming had not disturbed him from working, and if the losses which he sustained had not absorbed all the fruit of his labour. Compelled to work with rapidity, he had the displeasure in his old age, to see his paintings little esteemed by the connaisseurs. At last pursued by his creditors, and forsaken by his pretended friends, he died in the year 1642, aged 67 years. In his days of prosperity, elated by the honors and proofs of consideration which he received on all sides, GUIDO, as a painter, affected much ostentation. Magnificentley dressed, and accompanied by his pupils, who stood ranged round him in silence, preparing his colours, and cleaning his pencils, he worked with a kind of ceremonial. He also disdained to fix a price to his pictures; it was an honorary and not a salary which he received. Out of his working-place, he was modest, sociable, a tender and generous friend.

Pupil of the *Carracci* GUIDO introduced in his first works the severe and pronounced style of his

masters; but by the advice of *Annibal*, who wished to oppose his pupil's talents to those of MICHAEL ANGELO da CARAVAGGIO, whose dark and unpleasing style had made many admirers and imitators, he changed his manner entirely. A tender and delicate colouring, an open light, a choice of noble and graceful forms distinguished his new productions, and made them much sought for by the amateurs. His finest works, are now in France. In every one of them, shines a light and flowing pencil, a graceful and animated touch, a correct drawing, and a fresh, but often irregular colouring. His draperies are fine, and his heads, especially those of women, admirable. This painter sometimes united strength and softness, but beauty and gracefulness form the principal character of his works.

Note. BERWIC who engraved the fine full-length Portrait of *Louis XVI*, is employed now in engraving, and will shortly publish, a print after the above picture, making a companion to the *Education of Achilles*, by the same artist, after the picture of REGNAULT, the sketch of which will appear in one of our next numbers (1).

No doubt, but this second plate of *Bervic*, will be equal to the first, which shews a correct drawing, a firm and sound line, a harmonious effect, and a delicacy of execution which does honor to the artist.

(1) The *Education of Achilles* is to be had at *A. B. Poublon's Print-Ware-house at Antwerp*. Price 15 shillings.

The Muse ERATO, *writing verses inspired by* LOVE.

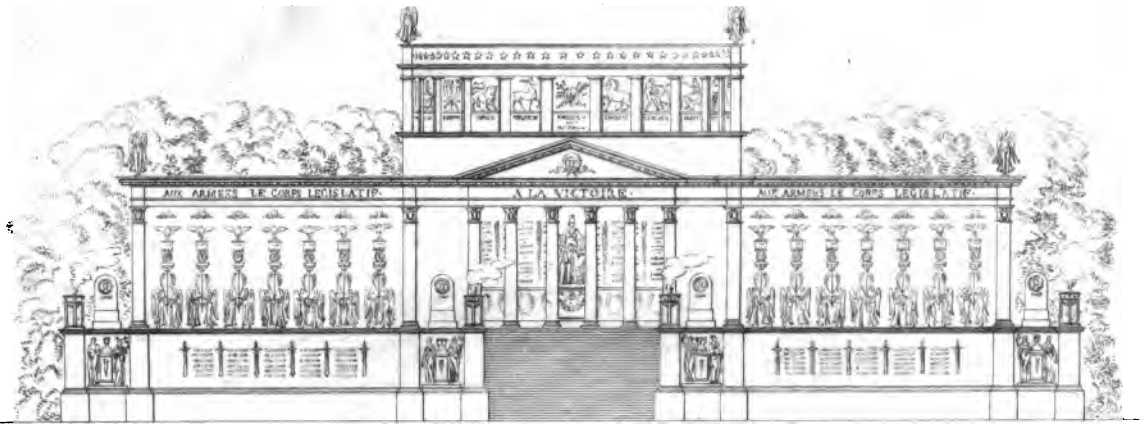
THIS picture by MEYNIER, a pupil to VINCENT, was exposed in the Saloon of the Museum of Vendemiaire 10.th year. It belongs to a set painted by the same artist, honorably mentioned on the former exhibitions and destined to ornament a Gallery at Toulouse.

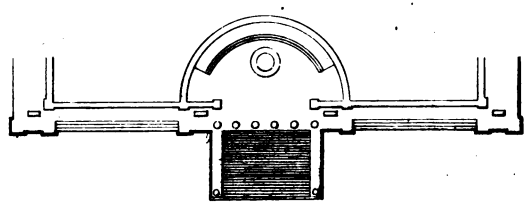
The Muse presiding over *Love-poetry*, is represented, seated on a grafs tuff, placed in the middle of a group of trees, whose verdure announces an eternal spring. A fountain is warbling at her feet. A basket filled with the most precious gifts of *Flora*, adds to the splendor of this romantick spot. Near *Erato* is the son of *Venus*, dictating to his favorite muse, the passionate songs which animated the lyre of *Anacreon*, *Horace* and *Ovid*. A light, transparent veil, plays around her head. One of cupid's darts, is the stylet borrowed by the Muse to trace her immortal verses.

This picture composed with much art, executed with care and with an extreme delicacy, is also recommendable by the gracefullness of the motions, the correctness of drawing, the beauty of the draperies, the softness of the colouring and its lively and graceful effet. It is perhaps the best which this artist has hitherto submitted to the public eye.

ier pinx.

Normand Sculp.


AUX ARMÉES LE CORPS LÉGISLATIF.
A LA VICTOIRE.
AUX ARMÉES LE CORPS LÉGISLATIF.



Decoration which has been executed before the palace of the Legislative-body, the 25.th *Messidor* 9.th *year, on the commemorative feast of the* 14 JULY *and* THE PEACE *concluded at Luneville.*

C. GISORS junior, architect of the Palace of the Legislative body, could not meet with a more favourable opportunity, to compose and execute a project of a decoration, striking by the majesty of the *ensemble*, and interesting in all its details. This front represents a temple dedicated to VICTORY; the interior and exterior decorations, retrace the principal circumstances in which the 14 armies of the Republic have given striking proofs of their valour, and their attachment to their country.

In the middle of the sanctuary, *Victory* is represented, offering peace to victorious France, under the protection of *Mars*. On the two sides of the group, the names of those warriors, still alive, who have distinguished themselves by some particular feat of bravery, are entwined with laurels and palms.

Over that numerous list, is written the following line. *Honour to warlike virtues.* They are represented by emblematical figures, and surrounded by a crown of stars, the emblem of immortality.

The architect has added to the elegance of this ingenious decoration, by lighting it in a picturesque manner. The light concealed to the eye of the spectator, produced an effect at once soft and striking, which attracted and pleased, without fatiguing it.

One day has been sufficient to erect this frail monument. The day after, it existed no more. By recording it in this work, we have the double pleasure of saving it in some manner from total destruction, and of paying a due homage to the talents of an artist, who has spared neither labour nor care to procure to the public a few moments of delight.

A. Correge pinx. C. Normand Sc.

ST.-JEROME, *by Correggio.*

THIS celebrated picture, which was formerly admired in the church of *St.-Antonio del Fuoco*, and afterwards in the academy at Parma, is now in the Gallery of the Museum in France, and is looked upon as the master-piece of CORREGGIO. The composition, not offering any historical fact, but an assemblage of beatificated personages, who lived at different periods, it is needless to give an account of it. The subject is sufficiently explained by the annexed engraving. *The Virgin*, *St.-Jerome* offering a book to the infant *Jesus*, *the Magdalen*, *Angels*, &c. Yet the painter must not be accused of anachronism; by a motive of devotion, the persons who ordered these sort of pictures, desired to have them so.

On the life of ANTONIO ALLEGRI, otherwise called CORREGGIO, we have but few particulars, except one very remarkable. This great painter born at CORREGGIO in the dutchy of Modena in 1494 received from nature the genius of his art and owed to *himself* alone, the sublime talent which places him on the first rank. He has never been equalled in the fine parts which distinguish his works. He saw neither Rome nor Venice: deprived of the assistance of the antiques and of the study of the great masters, he painted always at Parma and in Lombardy. He is the founder of that last school.

His pencil was that of the graces. A lively and varied composition, a grand style of drawing, a de-

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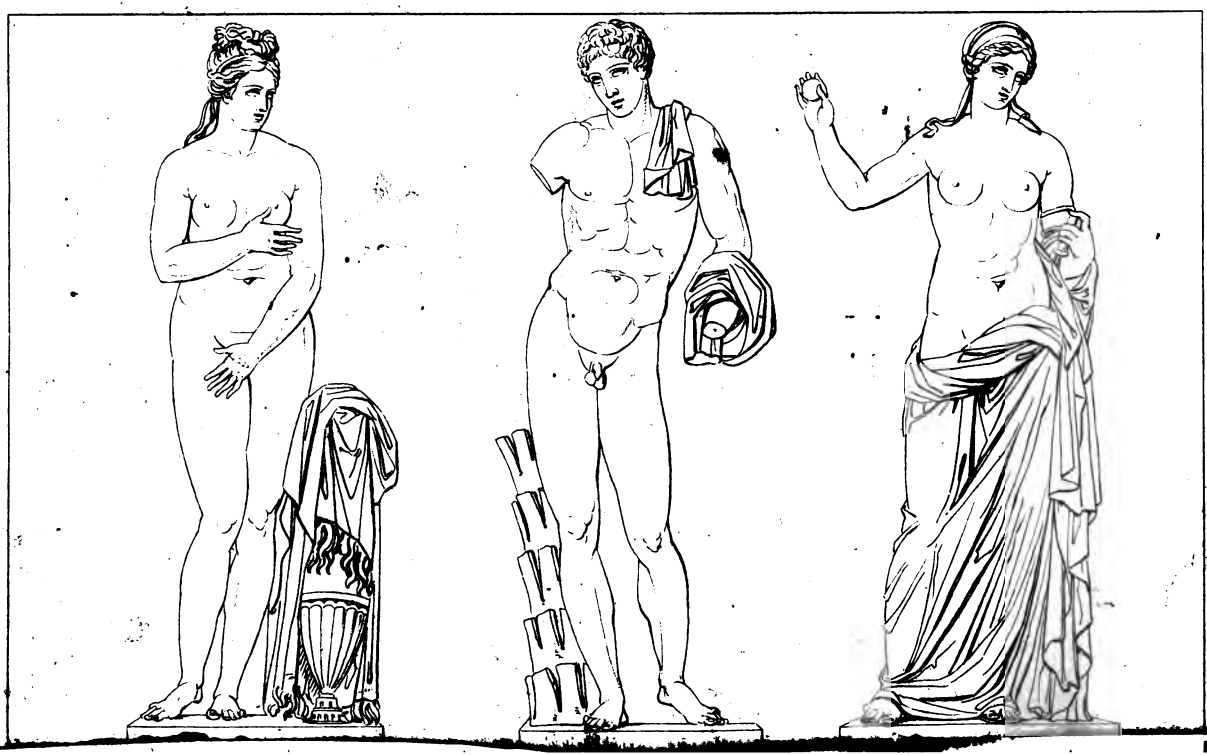
licate and true expression, an inchanting and vigorous colouring, an exquisite harmony and above all, that intelligence of *Clair-obscur*, which gives roundness and relievo to the objects, distinguish this inimitable artist, who is so seducing that he may hardly be blamed for some slight incorrections of drawing, and sometimes a little aukwardness in the heads and attitudes. He is the first who represented figures in the air, nobody understood so well the art of *Fore-shortening* and the magic of *Ceiling painting*.

CoREGGIO was modest and lived poor. Having been one day to Parma, to receive the price of a picture, he received the value of nine pound sterling, in copper money. The zeal and haste, with which he carried this sum to his family, in the greatest heat of the season, caused him a fever of which he died at CoREGGIO in 1534, aged 40 The other productions of this master will also appear in some future numbers.



Venus, Antinous, and Venus d'Arles.

The 10.th plate represents 3 Statues of the Saloon of *Apollo*. The first is commonly called the *Venus du Capitole*. Her graceful and elegant forms, which no veil whatever conceals to the eye, easily betray the Mother of Love, the Goddess of beauty; her fair tresses are fastened on the top of her head and fall back upon her shoulders; at her feet, is a vase of perfumes, covered with a garment adorn'd with fringes.

The transparency and beauty of the marble of Paros of which this Statue is made, adds to the merit of this excellent work, which is moreover wel preserved and has required but very little restoration. This figure was found towards the middle of the last century, near *San Vitale*. *Benedictus XIV.* bought it from the *Stati* family, and placed it in the Capitol. In the Gallery of *Apollo*, where it stands now, it loses part of its effect, and would gain much by being seen on all sides. The part which stands against the wall, is undoubtedly the most preciously executed; were it then not desirable that all the Statues of the Museum should be moveable on their pedestals?

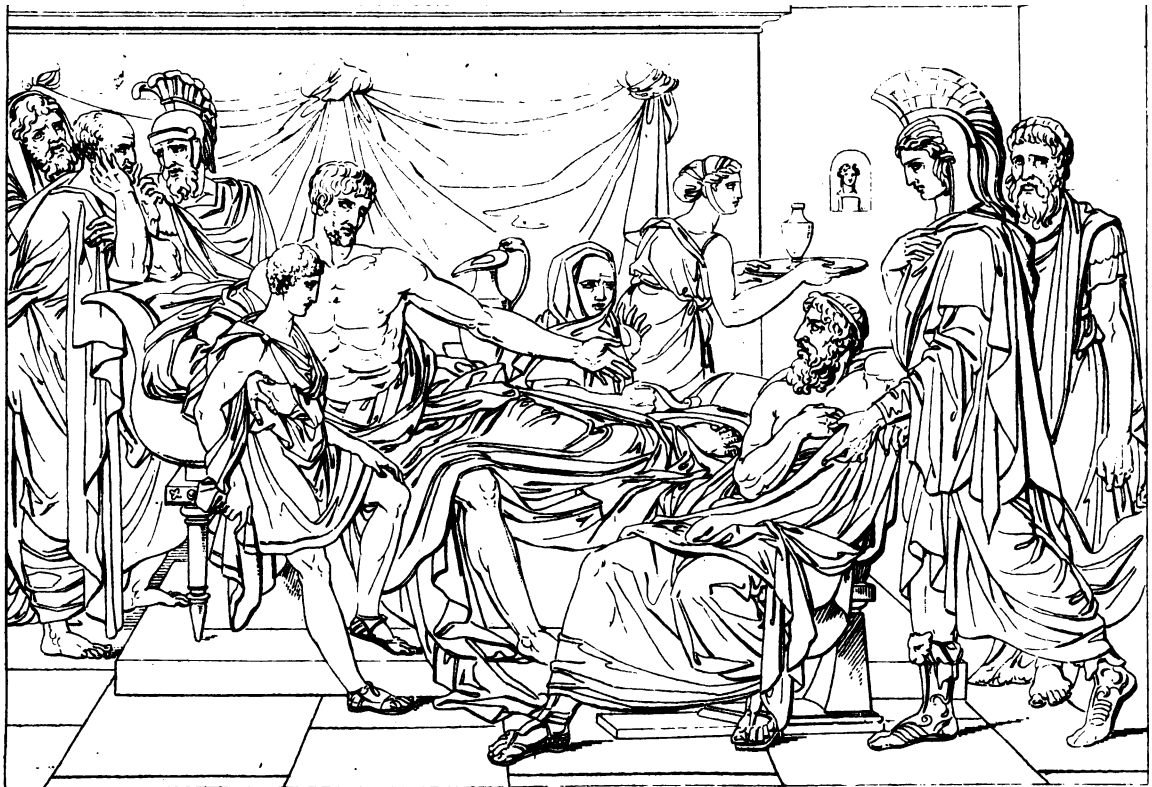
The second Statue has been a long time known by the denomination of the *Antinoüs du Belvedère*, but some antiquarians pretend to discover in it the figure of *Mercury*. In fact, the softness of the features, the curled and short hair, and the cloak which is trown over him, give ground to that opinion. They

suppose that the two hands wanting to the statue, carried the *Purse* and the *Caduceus*, the general attributes of that God; but having neither the *Petasus* nor the *winged heels*, this appellation might be doubtful. Whatever be the personage represented by this Statue, one of the most perfect left us by antiquity, the gracefulness and elegance of the figure and the beauty of the whole, place it in a distinguished rank. The celebrated *Poussin* had taken a remarkable fancy to this Statue, and took from it the proportions of the human figure. If it represents *Mercury*, the trunk of the palm-tree on which it rests, might allude to the leaves of that tree which the Egyptian *Mercury* adopted the first for writing.

This figure has been found at Rome, on the *Monte Esquilino* near the *Thermæ* of *Titus*, during the pontificate of *Paul III*, who judged it worthy of being placed near the *Apollo* and the *Laocoon*, in the Belvedere of the Vatican.

The third Statue represents a *Venus*, called the *Venus d'Arles* because it was found in that city in the year 1650; she is half naked and cloathed only from the waist down to the feet. The head is a model of gracefulness and beauty. The arms have been restored by GIRARDON. The sculpter has placed a mirror in the left hand, and in the right the *Apple* with which *Paris* gratified her.

This Statue has a long time ornamented the Gallery of Versailles. It is made of greek marble, of a cinder colour. The ancients, according to all appearance, took that kind of marble from the mount *Hymetus*, near Athens,



Ingres pinx. *C. Normand sc.*

ANTIOCHUS, *sending Ambassadors to* SCIPIO *Africanus, to restore him his Son, who had been made prisoner at sea.*

THIS historical fact, had been proposed last year, for the subject of the premium of the *Special School of Painting.*

ANTIOCHUS, at war with the Romans, desiring to treat of peace with *Scipio*, who was sick at *Elio*, sent him ambassadors, to return him his son, who had been made prisoner at sea.

Scipio, held his son a long time embraced, and gratified his paternal feelings, saying : « Go, » and give my thanks to *Antiochus*; tell him that for » the present, I can give him no other proofs of my » gratitude, than by advising him not to think of » fighting till he hears of my arrival in the camp ».

INGRES, a pupil of DAVID, is the author of the picture of which the 11.th plate offers a sketch. The composition, pleases all those, who wish to find in the works of art, the essential parts, a just and determined idea, dignity, expression and the union of every thing requisite in painting. The group of *Scipio* and his son, forms the principal interest. The other figures have a suitable character, and are well adjusted. The whole announces taste, judgment and delicacy, and when we consider, that the author is not yet 20 years of age, it will not appear surprising, that the public seemed to wish for a little more transparency and harmony in the colours of this picture.

ARCHITECTURE.

The National Institute, proposed for the subject of the great premium of the 8.th year, A NATIONAL SCHOOL OF THE FINE ARTS.

THIS edifice is to contain a large room for public assemblies, capable of receiving from 9 to 10,000 persons, and destined to the proclamation and distribution of the National premiums or rewards, granted in the different *Concours*.

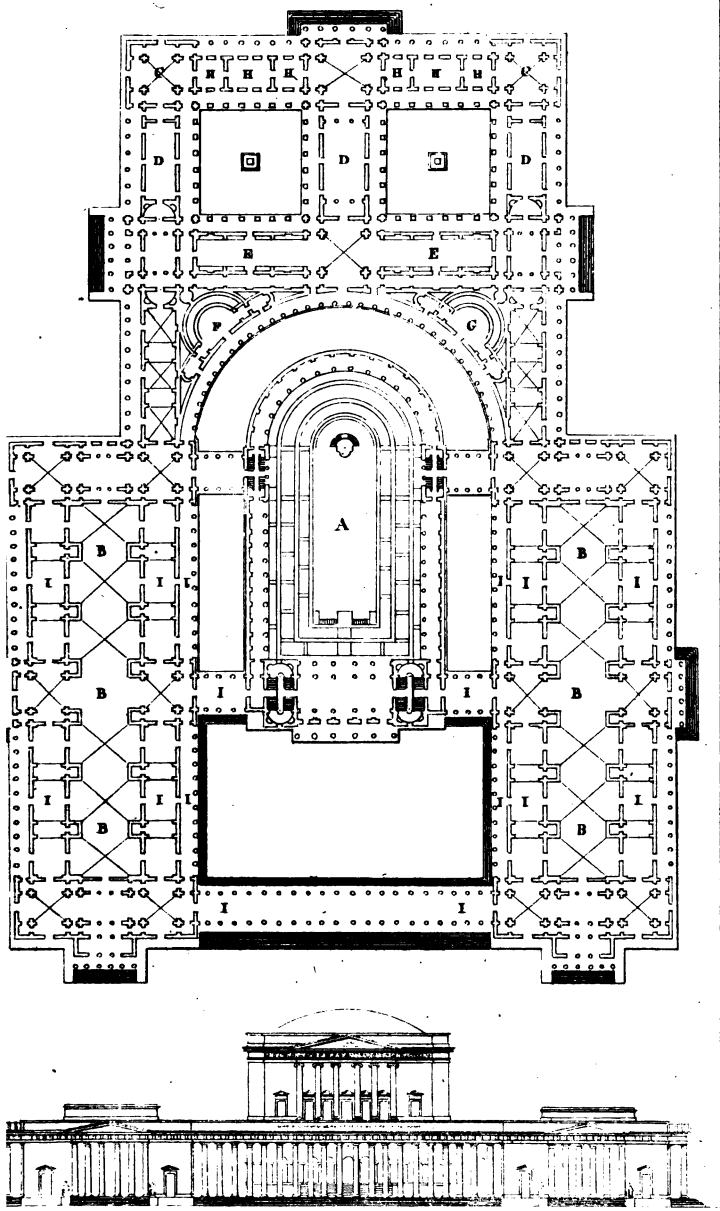
It is to contain several Saloons, for the exhibition of the works of the artists who have obtained the premiums. They must be lighted to the greatest advantage of painting and sculpture, and distributed in such a manner, that the public may walk through and survey them without any impediment.

A considerable part of the edifice, will contain the rooms necessary to the study of painting, sculpture and architecture, and a library for the books belonging to the establishment. This library will be ornamented with the pictures, sculptures and precious models, which concern the different instructions the pupils are to receive.

The several parts of the edifice will communicate together by Galleries.

This building is susceptible of receiving the most noble and majestick decoration.

The pupils are at liberty to give to the *ensemble* of the edifice, such forms as they think proper, provided the superfice does not exceed 20,000 mêtres (60,000 feet).


A
B
C
D
E
F
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H
I

Explanation of the plan.

A. Grand Assembly Room, for the proclamation and distribution of the premiums.

BB. Saloons, for the exhibition of the artists' works, which have obtained the premium.

CCC. Study-Rooms, for painting, architecture and sculpture.

DDD. Exhibition Rooms, of the three schools.

E. Common library for the whole establishment.

F. Amphitheatre, for the life-model.

G. Amphitheatre, for the relievo or plaster.

H. Rooms, destined to the lecture on mathematics, and stone cutting, above which are situated the secret closets for the *Conaours.*

I. Galleries of communication, between the different parts of the edifice.

MENAGER is the author of the project of which we join here the plan and elevation. It obtained the first premium of the 8.th year.

That young artist is a pupil of LA GARDETTE, who, amongst many works concerning his art, has lately published the *Ruins of Poestum* or *Posidonia* in Greece, taken up, measured and drawn by himself. with an extreme exactness and care, two qualities, unhappily too scarce in the numerous volumes which generally compose the library of architects.

A success, like that of obtaining a first premium, far from being the end of the studies of a young architect, must on the contrary be a solemn engagement, to continue them with a new ardour. He must not flatter himself to acquire any thing else in this school of the arts, but the means of expressing with ease,

correctness and gracefulness his own ideas, or the productions of antiquity which he intends to visit in his travels.

That study leads to the *grandiose* and simplicity, which are the principal charm of the Greek, Roman and Egyptian monuments.

A young artist, imagines he gives a proof of genius, when he introduces every thing he knows in a single composition; a consummate master, purifies, curtails, and simplifies to arrive at the unity and character belonging to each object.

A pupil of the french school, has given way here to the vicious system of an useless subdivision, by multiplying without necessity the *avant-corps* and *arrière-corps* upon all the façades of his plan.

An architect of ancient Greece and Rome, would have inclosed that same plan in a larger form of a parallelogram. He would not have adopted the form of a Circus for an Assembly Room, very convenient for a riding school, but ill calculated for an amphitheatre, where an immense number of auditors must be all seated, if possible at an equal distance, from the chair destined to lectures or academical proclamations.

We are persuaded, the author of the project himself, will be of our opinion, when his talents will be ripened by meditation and travelling.

Raphaël d'Urbin pinx. *Normand Sculp.*

THE HOLY FAMILY,

After the picture of RAPHAEL SANZIO.

THIS picture, in which RAPHAEL has represented the Virgin and Child, with St.-Joseph, St.-John, St.-Elizabeth and two Angels, belongs to the small number of those which are intirely of the pencil of that master, (1) and one of the finest he ever made; he painted it for FRANCIS THE FIRST. It was a long time in the cabinet of Versailles, and at present makes part of the treasures of the Central Museum (2).

The picture of the HOLY FAMILY is in a noble superior style of composition, yet so graceful and pleasing in the execution, that it is by no means inferior to the ST.-MICHAEL, or the celebrated TRANSFIGURATION of the same artist, which are looked upon as master-pieces.

Amidst the numerous perfections, which are united in this admirable composition, the face of the Virgin offers that sweet wisdom, that expression of chastity and modesty, which characterize her, and which RAPHAEL always painted with peculiar grace. The little JESUS

(1) RAPHAEL was aided in his immense works by his pupils. It had been impossible for him, to execute them alone, but he always drew the composition and the outlines himself. It were to be wished, the masters of the modern school, were sufficiently employed, to be obliged to use the same method. It would be a certain advantage to the glory of the masters, to the progress of the pupils, and to the perfection of the art.

(2) The gallery destined for the pictures of the Italian school, not being intirely finished, that of the HOLY FAMILY is provisionally placed in one of the Saloons of the Consular Palace.

shews that innocent candour which is the charm of childhood; his looks, his smile, his whole attitude, announces filial love. The other personages possess that degree of nobleness, energy, and suavity which become them.

RAPHAEL SANZIO was born at URBINO, in the year 1483, on GOOD FRIDAY, and died the same day, in the year 1520. It may with justice be said, that this great man, was born with the taste and genius of painting; that he surpassed all his predecessors, and was unequalled by his numerous followers. Of all the painters that ever existed, he approached the nearest to perfection. Son of an ordinary artist, who placed him very young in the school of *Perugino*, he soon equalled his master, and left him, to study the beauties and treasures of his art, in the masterpieces of the greatest painters. He studied at *Florence*, the famous Cartoons of LEONARDI DA VINCI and MICHAEL ANGELO. The sight of the paintings, executed by the latter, in a chapel at Rome, determined RAPHAEL to change his manner, and to abandon himself to the study of the antiques and fine nature. Pope *Julius* the 2.nd, intrusted him with the decorations of the Vatican, which he ornamented with pictures *in fresco*.

All his works shew a fertile genius, a plain, yet sublime composition, and admirable expression. RAPHAEL is inferior to TITIAN for colouring, to MICHAEL ANGELO for the nobleness of drawing; his pencil has not the softness of that of CORREGGIO; but he possessed to an eminent degree, all the parts of his art, and like the divine APPELLES, he was endowed with that gracefulness, which embellishes every

thing, that heavenly gift, which nature grants, but to a small number of her favourites.

RAPHAEL formed many pupils, amongst which JULIO ROMANO, POLIDORE DA CARAVAGGIO, PELLEGRINI DE MODENO, PERRIN DEL VAGA, and JOHANNA FRANCISCO PENNI, distinguished themselves,

MELPOMENA *and* EUTERPA, *two antique statues of the Gallery of the Museum.*

MELPOMENA, the tragic Muse, is represented in a moment of rest; that singular attitude announces stateliness. Her left leg rests upon a rock and supports her hand, armed with a poniard. She holds in her other hand, an heroick mask, which is supposed to be that of *Hercules*. A long tunick with narrow sleeves, a shorter one, attached by a girdle round the waist, and a cloak thrown over the shoulders, compose her garments. Dishevelled hair, entwined with the ivy of *Bacchus*, in a picturesque manner, gives a majestic character to this statue, the features of which are altogether graceful and noble, and full of that deep melancholy, the usual feeling of souls strongly moved.

This statue, was found at TIVOLI, in the house of CASSIUS. The head is an antique, and has been of old fitted to the bust; the poniard and part of the mask have been repaired.

EUTERPA, is sitting upon a rock, belonging to *Parnassus* or *Helicon*; her head is graceful, the attitude easy and elegant; the garment is arranged with taste and executed with delicacy. She presides over music, and holds in her left hand a flute, her distinctive attribute; this accessory is a work of restoration. This statue has not been found with the other. It existed at Rome, a long time past, in the palace *Lancelotti*.

These two figures are of Greek marble.

C. Normand Sculp

The departure of TELEMACHUS, *from the island of* CALYPSO.

TELEMACHUS, guided by *Mentor*, departs from the isle of *Calypso*, and disengages himself from the arms of the Nymph *Eucharis*, who endeavours to retain him. *Calypso*, returning from hunting with some of her Nymphs, witnesses the grief of the two lovers, and cannot conceal her jealousy.

This picture (half natural size) (1) painted by MEYNIER, a pupil to VINCENT, is one of those which in the last exhibition of the Saloon, *attracted* and *deserved* the most to attract, (2) the attention of the amateurs. It unites the most agreeable parts of the art of painting. The exposition of the subject is plain, the disposition of the groups, leaves no uncertainty on the intention of the personages, and the different feelings which animate them. The group of *Telemachus* and the Nymph *Eucharis*, offers the gracefulness of youth, and the grief of two lovers who part for ever. The jealousy of *Calypso*, is expressed in her attitude and in her features. The expression is strong, yet the beauty of the forms are not altered by it. Thus the artist has shewn the excellency of his judgment, by following the system of the ancients, who always sacrificed to beauty.

MEYNIER has displayed a great variety and grace-

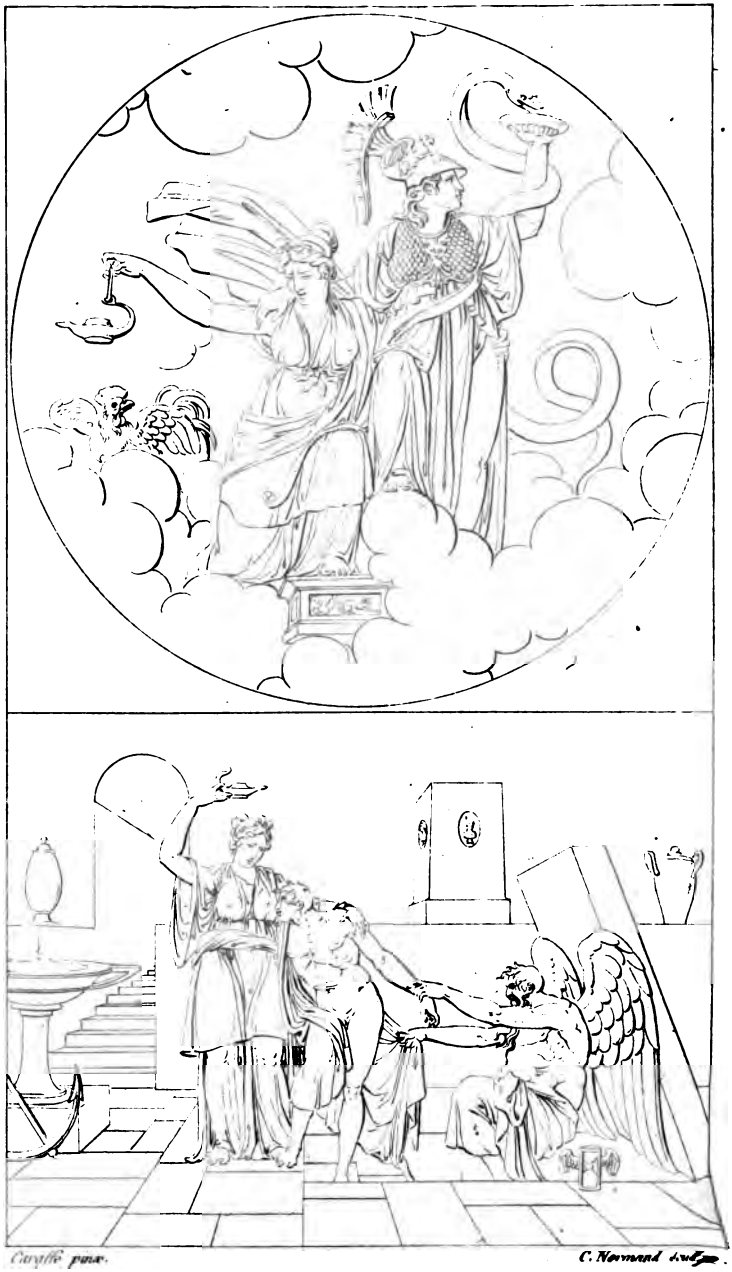
(1) About 7 feet by 5 1/2.

(2) We make this distinction, because it has been observed, that the crowd at public exhibitions, often carry all their attention towards productions, more remarkable by their oddity, than by the merit of invention or execution.

fulness on the different groups of Nymphs who surround the Goddess. Some, seem to express their regret, at not being the objects of the preference of the son of *Ulysses*. Curiosity alone seems to animate the others, and bring them near their companions. The youngest, have all their attention fixed on the instruments for hunting. Among these last, the public has admired the nymph who endeavours to retain a hound, ready to leap off. That figure is worthy of *Albani's* or *Dominichino's* pencil.

Although the smallness of the objects, has not permitted us to introduce in this plate, all the correctness of drawing and delicacy of character, and though a single outline, is insufficient to express the brilliancy and softness of the colouring and firmness of pencil, which distinguish MEYNIER'S talent, yet this little sketch must be seen with pleasure. It offers an exact idea of the painter's invention, of the gracefulness and lightness of the draperies, and of the different parts of composition which do him as much honor as they have given pleasure to the public.

The *Jury des Arts* could not fail to distinguish this work. It obtained the 2.nd premium of the first class. HENNEQUIN, obtained the first by his picture, *The Remorses of Orestes*, an engraving of which, will appear in one of our future numbers.



Caraffe pinx. C. Normand Lith.

A Picture by CARAFFE *in the School of Medecine;*

A sketch by the same Artist, exposed in the exhibition of the 8.th *Year.*

THIS plate represents two subjects, painted by CARAFFE. The first is executed on the ceiling of the Saloon of Anatomy, in the School of Medecine. The subject is this :

The inquiries of Study, restore health to mankind, under the figure of Hygia.

Study sets her foot on *Pandora's* box.

This picture, in which is to be remarked a good style, a severe taste of drawing, a great and firm effect, procured to its author in the 8.th Year, the premium of the 2.nd class, by judgment of the *Jury des Arts.*

The subject of the second engraving is :

Hope supporting the unfortunate down to his grave; after a sketch exposed in the last exhibition. The allegory is ingenious and expressive, and the composition agreeable. DESNOYERS, a young engraver, crowned at the *Concours* of the 9.th Year, has executed a fine plate after this sketch.

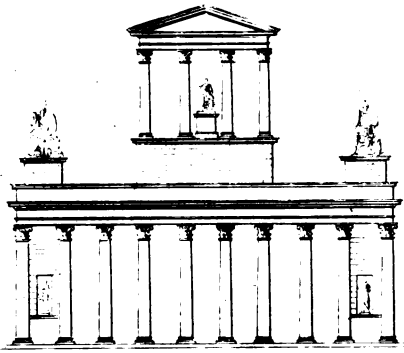
ARCHITECTURE.

THE Figure marked (A) in this plate, represents the plan of a geometrical elevation of a *decastyle Portico*, or a Portico of ten columns in front, by ten deep, making altogether one hundred.

This singular monument of antiquity, has been handed down to us by *Serlio*, lib. 3. He asserts, that it existed in Greece, and though in a considerable state of degradation, he says it was easy to recognize its plan by the ruins still remaining, at the time he lived.

Some persons pretend, that the columns of the Portico of the Pantheon at Rome, have been formerly employed, either at this Portico, or at some other of the same kind, also composed of an hundred columns. Be it as it may, that monument certainly produced a grand effect, and in our modern times, the same idea might with propriety be applied to an exchange, a market place, a covered walk, or a triumphal monument.

The ancients, will for a long time to come, continue to furnish us with a greater number of grand and noble ideas, than we are able to execute. But if this was realized, it would give the idea of a magnificence unknown to us, especially should the columns be made of granite, and each of them of one single block; the capitals and other ornaments of marble or brass. It is the only style of execution worthy of a great nation, pretending to raise monuments, destined to take their rank in history, together with the noble productions of antiquity.



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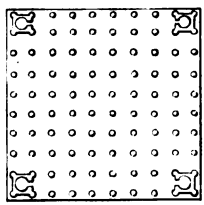
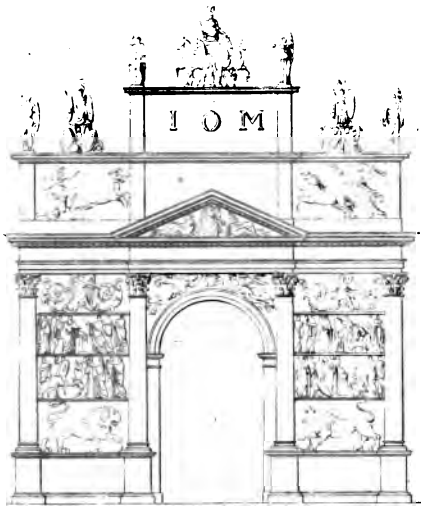




B

C. Normand Sculp.

The triumphal Arch or rather Gate, marked B, is presumed to have been erected at *Rimini*, in honor of *Augustus*, during his 7.th Consulship, the 727.th year of Rome, when he was already appointed Consul for the 8.th time.

This monument was situated at the south end of the Town of *Rimini*, at the beginning of the celebrated *Via Flaminia*. A very grand street, just opposite, crossed the Town at the great market place, and led to the Port, equally dedicated to *Augustus*, in the same Town, through which that famous road seemed by those means to prolong itself.

This arch is built of stone called *Travertinæ*. Its overture is 27 ½ feet wide; 3 feet wider than the *Porte St.-Denis* in Paris. But it is of a proportion less elevated, which makes it appear much wider. The attics and greater part of the piles exist no more, and of all the attributes of sculpture which decorate it, according to ancient medals and drawings, nothing is remaining but the head of an ox, which serves as a key to the arch, and 4 busts in demi-relievo in a medallion, which are known by the symbols which accompany them, to be those of *Jupiter*, *Juno*, *Neptune* and *Venus*.

ERATO, POLYMNIA.

THESE two antique statues are placed in the Saloon of *the Muses*. The first is *Erato*, presiding over *Love-Poetry*. It is of a graceful style, the dress adjusted with nobleness and propriety; the mantle which passes under the left arm, and falls over the right shoulder, contrasts perfectly with the folds of the two tunicks, one of which falls down to the ground, and the other shorter, is fixed under the breast by a girdle.

Erato, seems employed in drawing sounds from her lyre, from that harmonious lyre, which sounded so tenderly under the fingers of *Anacreon*, *Tibullus* and *Ovid*. This Statue, made of Greek marble, has been found at *Tivoli*, with that of *Melpomena*, a description of which is given in the beginning of this number. It is of a very perfect conservation, the head fitted to it, having formerly belonged to a statue of *Leda*. The two arms are modern.

The second figure represents *Polymnia*, presiding over the art of *Pantomime*. No attribute whatever distinguishes it; the attitude and gesture are the only indications serving to caracterize it, being intirely enveloped in its garment. This statue, one of the best preserved in the collection of the Museum, has been found in the same place as the preceding one. There exist several antique repetitions of it, greatest part of which offer likenesses.

C. Normand sculp.

National Concours.

It is universally known, that one of the arms of the *Laocoon* is wanting to that famous *Chef-d'œuvre.* MICHAEL ANGELO attempted to restore it, but finding his work too much inferior to that of *Agesander Polydorus*, and *Athenodorus*, authors of that admirable group, he had the modesty to deposit his labour at the feet of the Statue.

The arm has been provisionally replaced, by one moulded after the group in plaster, restored by the celebrated GIRARDON. Two of the arms of the children have been replaced in the same manner.

This indispensible restoration, has been proposed to be executed, by the means of a *Concours.* The Artist, who by judgement of the Jury, appointed for that purpose, will obtain the premium (if amongst the models, *one* can be found answering the purpose) will receive the sum of *ten thousand livres* for the execution of it in marble.

The two concurrents, who after him, shall obtain the greatest number of votes, will receive a proportionate indemnity.

What an honourable task for our modern Statuaries, many of whom have given proofs of eminent talents! No doubt, very few will dare to attempt a labour, in which the *father* of modern sculpture miscarried and owned his insufficiency. Let us hope, however, to find a French Artist, worthy of uniting his work, to that of the most celebrated Artists of antiquity.

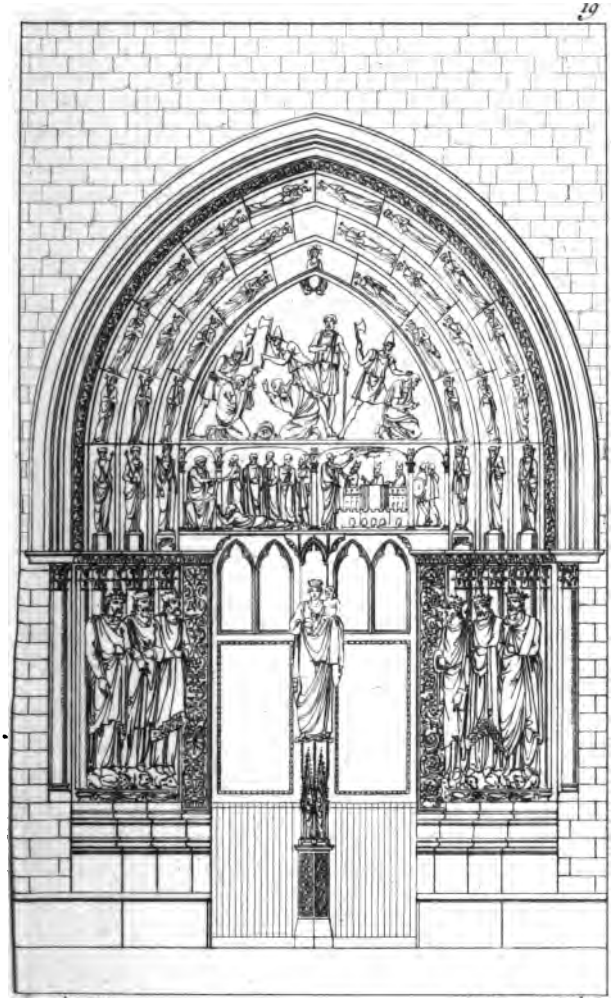
THE FRONT GATE OF THE ABBEY OF ST. DENIS.

THIS monument, built about the year 1140, under the reign, of *Louis le jeune*, served as front-gate to the abbey of St. Denis, in the court of which, *Catherine of Medicis*, had erected a sepulchral chapel for the *Valois* family. This chapel, built by the celebrated architect, *Philibert de Lorme*, was of a very fine composition and very magnificent, by means of the precious marbles employed in it; it was demolished at the beginning of the last century. *Louis-Philippe d'Orléans*, regent of France, ordered the marbles and columns which decorated it, to be preserved in his magazines, and they were afterwards employed by his grand-son, in the park of *Mousseaux*, where they still exist (1).

C.en Lenoir, administrateur du musée des monumens français, being informed, that the ground of that chapel was sold, undertook to collect the most interesting fragments of the front-gate, represented in the annexed plate. He intends to restore the whole of it, and to gratify the artists, with the sight of a monument of that time, composed of fine architecture and most curious Sculpture.

The great *basso-relievo* in the middle, fills the whole space of the *ogive* frame; it represents the martyrdom of St. Denis, and his companions, *Rusticus* and *Eleutherius*. St. Denis is represented at the head of the

(1) There exists in the garden of *Mousseaux*, a circus, constructed in the form of a ruin, with corinthian columns and a round temple composed of colums of white marble, taken from the demolition of the Chapel of the *Valois* family.



Percier del. *C. Normand Sculp.*

PORTAIL DE S^T. DENIS.

retinue and as the personage to whom the temple is dedicated, being placed in the middle of his acolyths, in a remarkable manner.

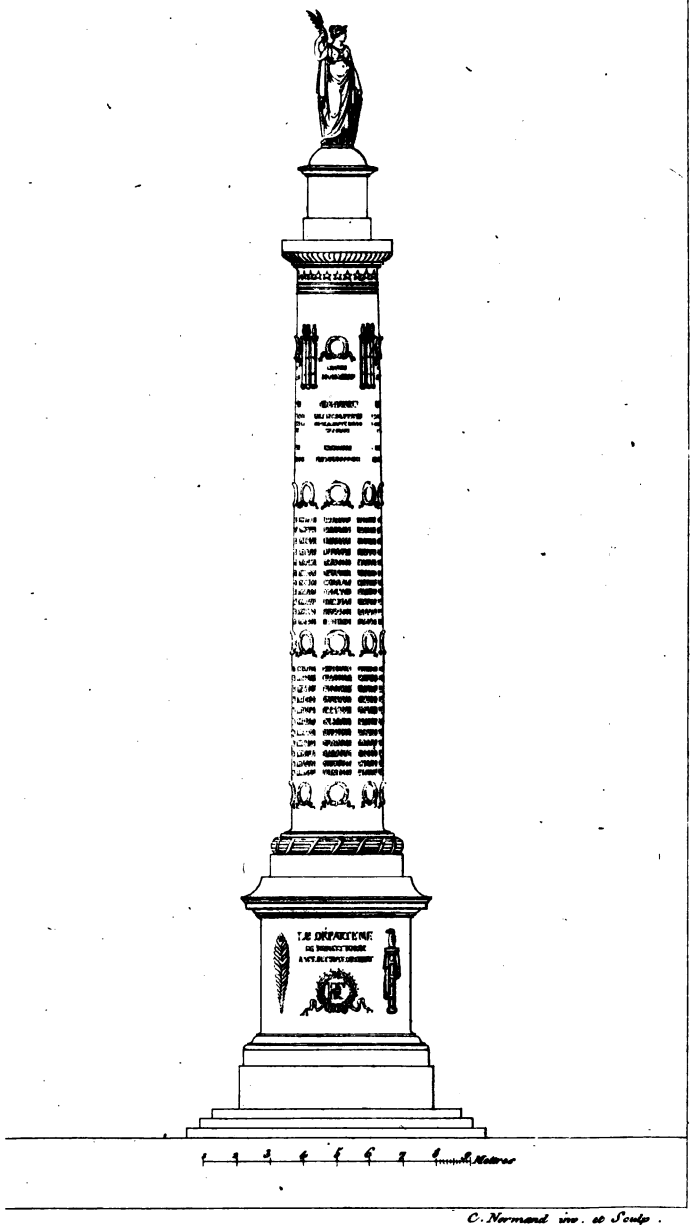
The colossal figures, placed on the monument in the form of *Caryatides*, and fixed against the columns, represent six kings of the third race, viz: *Hugues-Capet*, *Robert*, *Henry*, *Philippe*, *Louis le gros*, and *Louis le jeune*. The smaller ones, placed in the arch of the monument, are thirty in number, and represent the kings who have reigned, till the epocha of the construction of that part of the church of St. Denis; thus, by the means of these thirty figures, together with the six above mentioned statues and that of *Louis le jeune*, then reigning, this front-gate, offers a chronology of thirty-six kings of France.

Geometrical elevation of a Column, intended to be erected in honor of the Defenders of the Country, on the Square, known by the name of Place St.-Jean *at* Melun, *principal Town of the Department of* Seine et Marne.

GOVERNMENT, ordered last year a *Concours*, to which all the Artists of the Republic were invited to present projects for the Departemental Columns. A great number of them were adopted, and the one represented in this plate, remarkable for its taste and simplicity of composition, was admitted by the Jury, to be executed.

This project is by NORMAND, Architect, pensioner of the Republic at the national School of fine Arts. In the midst of his numerous works, that estimable Artist, still finds leisure moments, to engrave the plates of the *Annals of the Museum.* At the risk of hurting his modesty, it is our duty to pay him here the tribute of praise, which he so highly deserves, for the purity of the line, correctness of form, delicacy, and firmness, with which those engravings are executed; in this circumstance we are only the echo of the artists and amateurs who subscribed to our work.

According to NORMAND'S project, this Column is to be built of a kind of stone called *Grais*, which is found abundantly in the forest of *Fontainebleau.* It is the only kind of stone made use of in that part; and as it is rather difficult to work, the artist has adopted the plainest form possible. The ornaments will be of cast metal,



C. Normand inv. et Sculp.

or lead (1). The names of the defenders of the country, will be hewn in the stone and filled with a black mastic, or a composition of the colour of the ornaments. The two lateral faces of the pedestal, are disposed, so as to receive the names of the Citizens of the Department of *Seine* and *Marne* who distinguished themselves by some generous action.

(1) The smallness of the sum, granted for the execution of this monument, has obliged the artist to employ matter less valuable than marble or brass.

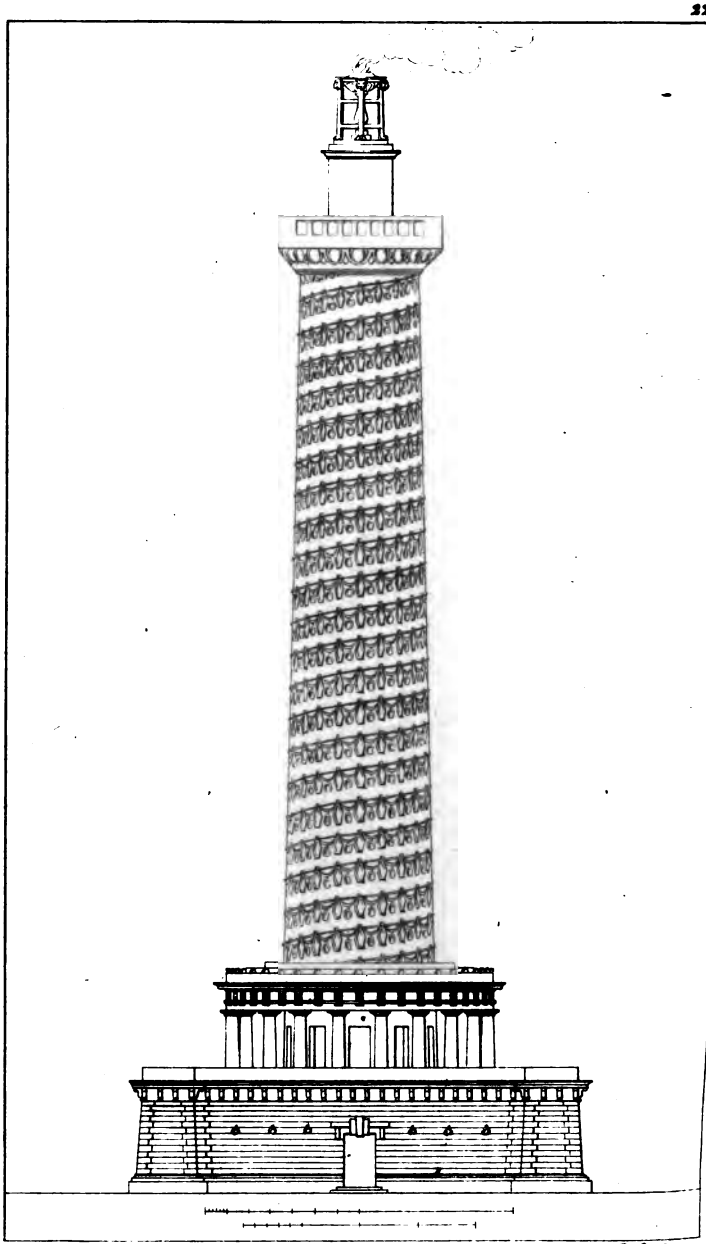
The Ravishing of DEJANIRA.

THIS picture by GUIDO, is one of the four painted by him to represent *Hercules's* labours; it exhibits the Centaur *Nessus*, son of *Ixion* and the *Cloud*, who coming to offer his services to *Hercules*, to carry over the river Evenas, *Dejanira*, daughter of *OEneus*, King of Etolia, takes advantage of that circumstance, to carry off the Princess. Her lover, discovering the design of the ravisher, shoots him from the opposite shore, with a poisoned dart.

The ravishing of *Dejanira*, is one of GUIDO'S finest pictures; it is remarkable for its good style of drawing, the true expression, and flowing pencil with which it is painted (see N.° 1 page 15).

Guido Reni pinx.

C. Normand Sc.



Poyet inv. Normand Sculp.

Elevation of a large Column, dedicated to the NATIONAL VICTORIES, *on the* Terre-plein *of the* Pont-neuf, *proposed in the* 6.th *year to the Legislative body by* POYET, *Architect of public buildings.*

THE Minister of the interior, had some years ago, expressed to the architect POYET, his desire of raising useful monuments, which might, without being too expensive in the execution, occupy Artists and workmen. That Artist, desirous of finding the means to put in execution the Minister's laudable views, proposed to all the people of fortune to unite themselves, in order to raise on the *Terre-plein* of the *Pont-neuf*, a colossal Monument, in honor of the innumerable victories of the French Armies.

This Column was to be built on the same proportion as that of the Temple of *Minerva* at Athens, viz: 312 feet high, by 42 feet diameter. The author of the plan, thought this proportion would be more suitable to the character belonging to such a monument. Its basis is composed of a circular colonnade, forming the Temple of *Victory;* the shaft is decorated with shields and civic crowns. The capital of the Column, would form an observatory, adapted to Astronomical observations, and physical experiments; a stair case, with a double ballister (one to ascend, the other to descend) would lead to it, and at every five steps, would be contrived a small resting room, to observe Paris and its environs; by those means people would arrive to the top of the Column almost without perceiving it. By the accomodation of these small

rooms, each of which would receive the light, through two of the shields, the ornaments of which were to be without bottoms, this Column might on public feasts, like the Dome of *St.-Peter* at Rome, be illuminated from top to bottom, almost in an instant. The tripod which surmounts it, would serve as a watch-tower or *pharos;* it would be seen at a great distance, and its glittering light reflected on the river would make a very fine effect.

The Minister of the interior, having submitted the proposition of this plan, to the Council of Civil Buildings and to that of *Ponts et Chaussées*, it was approved of by both. The latter even calculated the expense, which was not above a million of livres.

C.n POYET had the advantage of presenting his project to *Bonaparte*, before his departure for Egypt, who was so pleased with it, that he took upon himself the care of procuring the necessary funds for the execution, as soon as the artist, should have obtained form the Legislative body, the concession of the *Terre-plein* of the *Pont-neuf.* He even desired, that the statues of Generals *Dugommier, Marceau, Hoche* and *La Harpe*, might be placed on the four corners of the capital of the Column.

At present, a great number of other Generals, having gloriously sacrificed their lives to their Country, the first Consul will undoubtedly wish, their statues may be placed on each of the Columns which compose the Temple of *Victory*, forming the basis.

This project, presented to the Executive Directory, and sent back by that authority to the Legislative body, to decide on the concession of the ground, was admitted by the Council of Five Hundred, who chose

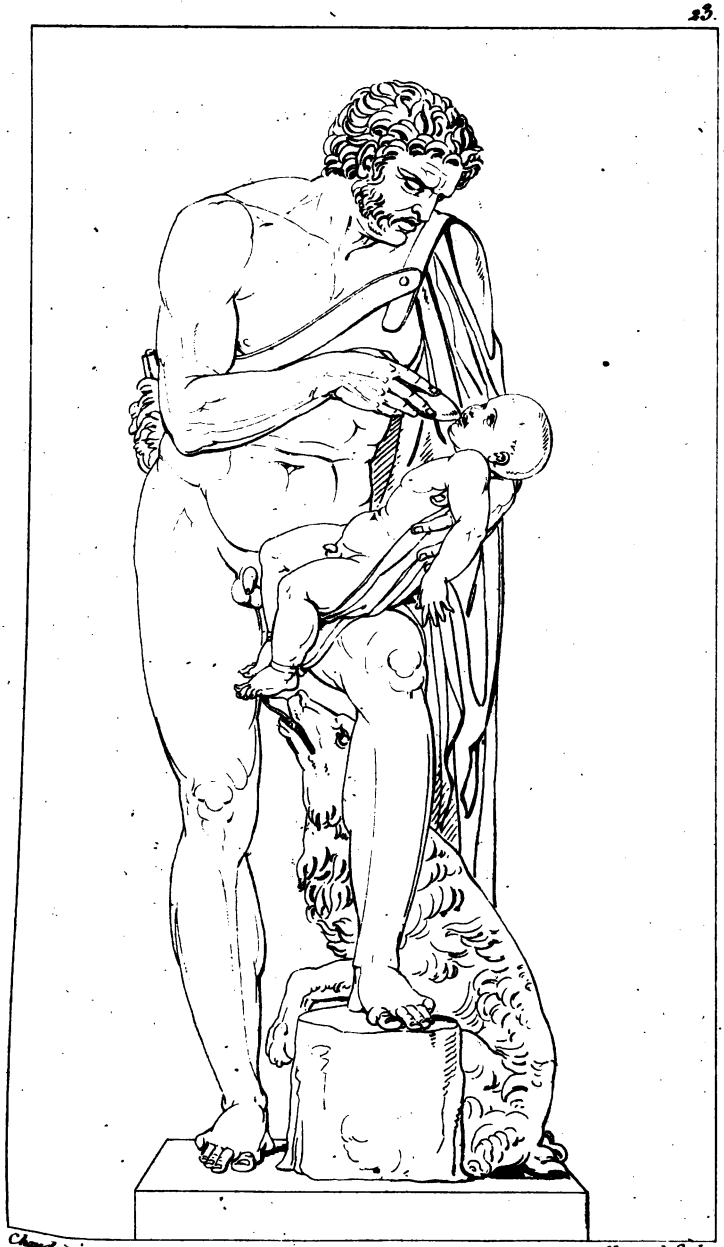
for that purpose a special commission, whose report was favourable; but several members of the Council having observed, that it was beneath the dignity of the Nation, to permit a private society, to raise a monument of such importance, (although many instances prove the contrary) the Council of Five Hundred, adjourned the proposition.

By those means, this Column cannot be erected, neither by the Nation, nor by the citizens, who would have united, to procure the funds necessary for the execution.

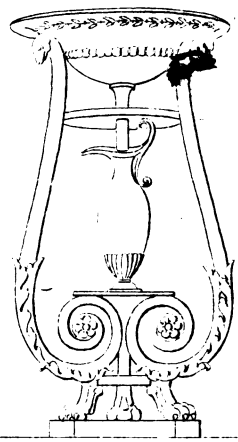
ŒDIPUS, *when a child, saved by a Shepherd.*

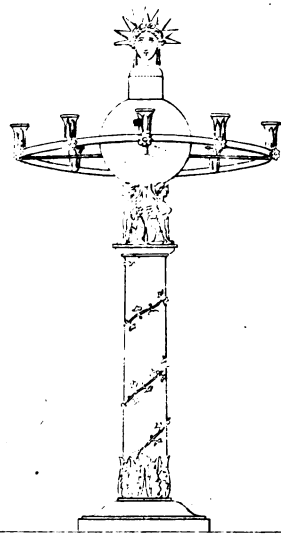
LAÏUS, King of Thebes, frightened by the prediction of the Oracle, which had announced, that he would die by the hands of his Sons, thought of avoiding his destiny, by ordering the death of *Œdipus*. Immediately after his birth, he gave the Child to one of his Officers to be murdered; but the latter, moved with pity, tied him by the heels to a tree, and left him in that state. A Shepherd passing by, delivered the Child, restored its existance, and carried it to *Polybus*, King of Corinth. That Prince, brought him up as his own child.

Such is the subject of a Group, the model of which, executed on plaster by CHAUDET, has been exposed in the last general exhibition of the Museum. This fine work, is the most interesting of all those exhibited this year; it deservedly adds fame to the Artist. A precious workmanship, and well adjusted accessories, will make this grand composition truly perfect. It gives an idea of the character, and style of the antiques.



Chamdler inv. Normand Sculp.





C. Normand sculp.

ANTIQUE FURNITURE.

THIS Plate offers the design of an antique Chair, adorned with sculpture, which may be executed with more or less richness, either in wood of one colour, or several, with brass, gilt or metal ornaments adapted to it, &c.

There is one essential point, necessary in the composition of furniture pieces, which may be infinitely varied; viz: the solidity, the conveniency, and the easy circulation round them; therefore it is not always possible to give a great bend to the feet, which cutting the grain of the wood, would expose them to be easily broke, and occupy too much ground.

The tripod, in the same plate, is a piece of furniture much used in Italy, where the heat of the climate requires frequent refreshing washings.

The bason and urn, moveable upon this tripod, consequently give the facility of easily transporting this *ambulant* reservoir, of an elegant form, and which is found in every room. It is the *Aqua lustralis*, with which every body purifies his person and dwelling, and the use of which, tradition brought down from the ancient Romans to the modern Italians, in vases, which have still some resemblance with those of the Etrusques and the Greeks.

The next article is a kind of *Lampadaire*, consecrated to the God of Light, which executed by a good Artist, may be advantageously applied to our various apartments. Ten or twelve *air-lamps*, might easily be placed on its circumference, and receive their

oil from the *reservoir* placed in the centre. The globe polished or unpolished, would either shine very bright, or reflect softer beams. The column might be made of the most precious marble, the carved and gilt metal carefully executed; or painted and gilt wood, might imitate at a small expense, those rich ornaments.

It is in the workshop of the Artist, where the forms only exists, that the rich amateur may go and chuse those, for which *hard granite* and *bright marble* are required, and that by transmitting them to those durable materials, he will procure to himself those delicious pleasures, which will be approved by the select few of *fine taste* and will never be troubled by *regret.*

SALE OF PICTURES,

By private contract.

Mess.rs VERLY, Architect of the City of Antwerp, and A. B. POUBLON, Printseller in the same City, respectfully inform the lovers of Fine Arts, they have at their disposal, a very capital Collection of extra-fine Pictures by the most eminent Masters, consisting in choice pieces of the works of *Rubens, Van Dyke, Rembrandt, G. Honthort, B. Breemberg, J. Ruysdael, D. Teniers, P. Potter, L. Backhuysen, A. Vanderwerff, Titian, Corregio, Andreas Del Sarte*, &c. The whole collected at an immense expense by a Gentleman of known taste, who employed many years in selecting them from the best Cabinets.

All of which are to be disposed of separately and by private contract. The accurate description, will be given, to such persons who apply at the above direction, where further information concerning the prices, &c., may also be had.

Parmesan pinx. Normand Sculp.

THE HOLY FAMILY,

After the Picture of FRANCESCO MAZZUOLI, *called* PARMIGIANO.

THIS picture, exhibited in the Gallery of the Museum, is of very small dimension, being only 14 inches high, by 10 ½ broad. It is one of the most agreeable productions of that master, uniting to a graceful composition, a lively and witty touch and a bright effect; it belonged to the King's collection at Versailles.

FRANCIS MAZZUOLI, called PARMIGIANO, was born at Parma, in the year 1504. From his infancy, he shewed the greatest inclination and disposition for painting; he owed his rapid advancement to the vivacity of spirit and the facility with which nature had endowed him. He was only 20 years of age, when the reputation of MICHAEL ANGELO and RAPHAEL attracted him to Rome. He there chiefly studied the works of this last master, and painted several pictures, which procured him the affection of Pope *Clement VII.* He was so much addicted to his labour, that during the pillage of Rome in 1527, he was working with full serenity. The spanish soldiers, who introduced themselves in his apartment, were struck with his calmness, and withdrew without doing any damage, but they were soon followed by some others, who robbed him of every thing he possessed. *Protogenes*, once found himself in the same circumstances at Rhodes, but he was more fortunate.

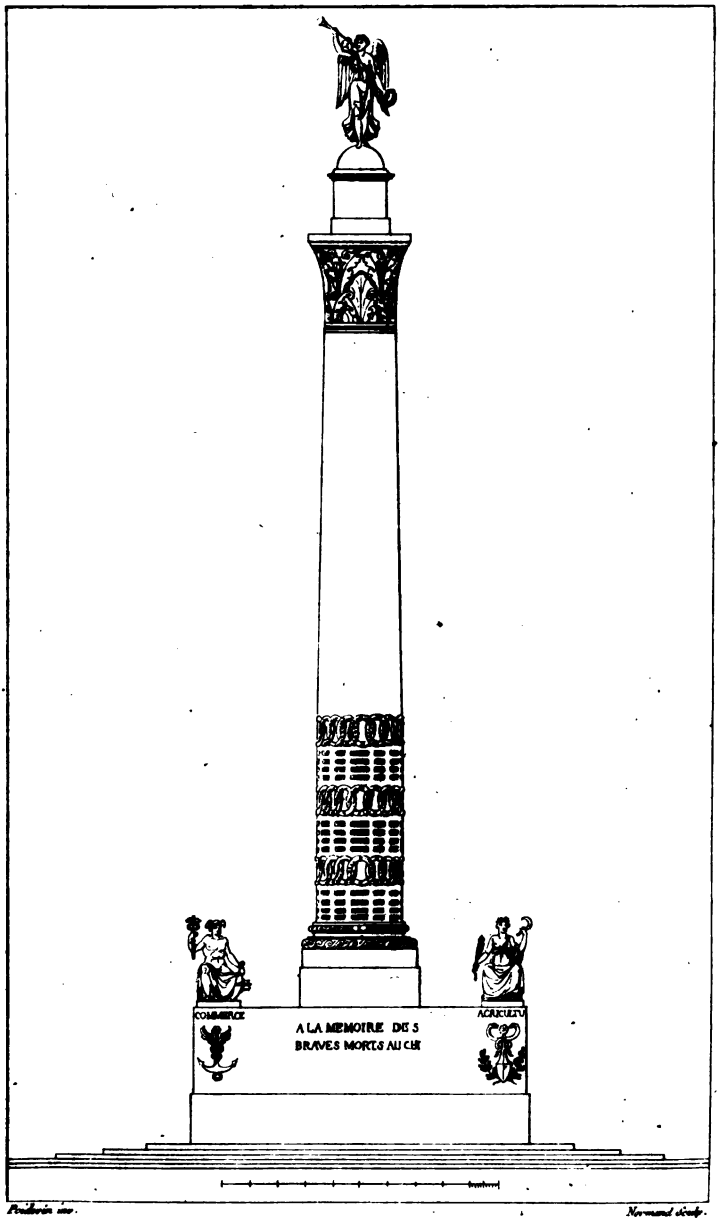
PARMIGIANO was passionately fond of music; he

excelled at playing the lute. This diversion often drew him from his art, but his greatest passion was for alchymy, in the pursuit of which he squandered away his time, his fortune and his health; he died in a miserable condition in 1540, at the age of 36.

PARMIGIANO'S manner, is graceful. He composed with facility, but he thought less of filling his compositions with suitable objects, and giving expression to his figures, than of drawing them in an elegant and graceful style. His thoughts are little elevated; it may even be said, that the gracefulness which reigns in his works, is only superficial: nevertheless, it never fails of surprising and delighting the eye.

This painter seems to have seldom consulted nature, and from that reason, his works afford no great variety. His style of drawing, though very *learned*, is affected. He used to paint the extremities very delicate and slender. His attitudes are noble and agreeably contrasted; the airs of his heads are graceful, his draperies light; he often painted them flowing, which gives motion to his figures, but they are not always sufficiently *motivated*. The folds in them being but few, give an air of *grandioso* to the parts which they cover. The *clair-obscur* of PARMIGIANO, is of a pretty good style; but his local colouring is common and without affectation.

Notwithstanding his extreme facility, this painter has left but a very small number of pictures. He employed the greatest part of his time, in making drawings and engravings in *aqua-tinta*. He is the first, who invented the secret, of printing black and white, by the means of two copper-plates, on a paper half-coloured, and imitating thus the drawings *au lavis*. There has been much engraved after him.



Pouderin sculp. Normand sculp.

Departemental Column for the city of Brussels, *principal town of the Department of the Dyle, to be erected on the* Place de la Liberté, *near the Park; by* POIDEVIN.

THIS project, adopted by the Jury, and the Commission named by the Minister of the Interior, is to be executed, according to the *arrêté* of the Consuls, of the 29.th Ventose 8.th year.

The column is erected on a stylobate; on the four corners are placed 4 Statues, under which are seen the different attributes, analogical to them.

The Department of the Dyle, being one of the most commercial and one of the most agricultural of the whole Republic, two of the statues are to represent, *Agriculture*, under the figure of *Ceres*, and *Commerce*, under the shape of *Mercury*. The two others are *Peace* and *Abundance*, without which there is no public prosperity.

The shaft of the Column, is decorated to the height of one third only, with oak and laurel crowns entwined; on the intervals between them, are inscribed the names of the valiant soldiers of the department, killed on the field of battle.

The capital is composed of *acanth* and palm-leaves.

The whole is terminated by the statue of *Fame*, holding a trumpet in one hand, and in the other the crown destined to the conquerors.

The different marbles, which are found in this department and in the neighbouring ones, known by the name of Flanders marble, are to be employed in

the construction of this monument. The expense will not be considerable, for to the facility of procuring the materials, is added that of the workmanship, the artist having taken care to avoid all profiles, and other ornaments, which might render it expensive.

DAVID, *Conqueror of* GOLIAH.

THIS picture, the figures of which are natural size, painted by DANIEL DA VOLTERRA, in oil colours, on slate, is now in the Gallery of the Museum. It was formerly at *Versailles*. The slate on which it is executed, is painted on both sides. The second picture represents the same personages, but in a different attitude. The engraving of it will be given in a future number.

DANIEL RICCIARELLI, more commonly known by the name of DANIEL DA VOLTERRA, (because he was born in that town, in Toscany, in the year 1509) was destined by his parents to become a painter. His first master was *Balthazar Perruzzi*, of *Sienna*, but he afterwards, entered *Michael Angelo's* school. He applied himself particularly to the manner of this master, who assisted him, not only with his advice, but also with his credit on several occasions.

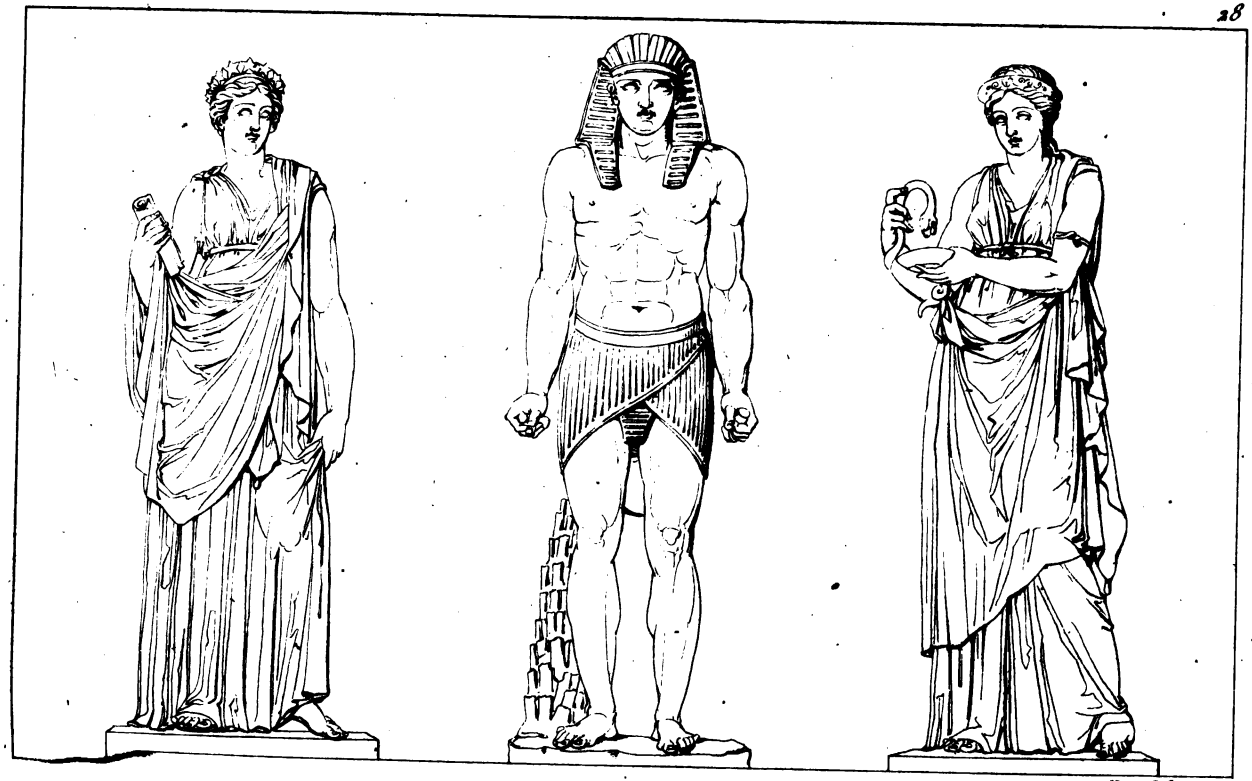
DANIEL owed his talents and his reputation to an obstinate labour. His finest works are at *Rome*, in the Church of *Trinite-Monte*, where he painted *in fresco* a DESCENT FROM THE CROSS, which is looked upon, not only as the master-piece of this artist, but also as one of the three *chefs-d'œuvres* of painting (1).

This artist was much employed at Rome, both for painting and sculpture, in which he equally excelled.

(1) The two other pictures, which with this hold the first rank, are the *Transfiguration* by RAPHAEL, and the *Communion of St. Jerom* by DOMINICHINO. Those three compositions have been several times engraved with success.

The brazen horse, which supported the statue of *Louis XIII*, and was placed on the *Place Royale* at *Paris*, was cast by him in one cast. It was first destined for the statue of *Henri II*, but DANIEL could not finish this work. His death, occasioned by too much application to labour, and his melancholy spirit, prevented him. He died in 1567, in the 57.th year of his age.

The picture of *David conquering Goliah*, the engraving of which is annexed here, is of a very indifferent colouring and a dry execution; but it offers a masterly character and grand forms. By error, some persons have ascribed it to MICHAEL ANGELO.



Three Statues of the Saloon of Apollo, Gallery of Antiques.

THE first is known by the name of *Urania*, but that denomination is founded only, on the starry crown which terminates her head dress, and on the roll placed in her right hand, whilst those ornaments, with the head and arms, are a work of restoration due to the chisel of *Girardon*. Some antiquarians have thought, that the attitude of this figure and the motion of the left hand, which raises part of the tunick, denote the figure of *Hope*, the ancients, having represented it in that manner, on all their monuments.

The drapery of this Statue is of a fine taste. It has been taken from the Gallery at Versailles.

The second figure is that of the *Egyptian Antinoüs*.

Antinoüs, a young Bithynian, of a ravishing beauty, having drowned himself in the Nile, or according to the opinion of some learned, having devoted himself in a celebrated sacrifice, to prolong the life of the Emperor *Adrian*, of whom he was the favourite, that Prince very much lamented his death, and to console himself, ordered him to be considered as a deity, raised altars to his memory, and gave him priests, prophets and an oracle. Medals were struck in honor of him, and a town built in Egypt, called *Antinopolis*. In that town, was erected a magnificent temple, with this inscription: *to Antinoüs, partaking of the throne of the Egyptian Gods.* This new God had indeed but few adorers: his worship ended with the Prince who had created it.

The above mentioned Statue, one of the numerous

monuments of *Adrian*'s gratitude, represents *Antinoüs*, under the figure of an *Egyptian Deity*. He stands upright, in the ordinary attitude of the Egyptian Gods, and quite naked, except the head and waist, which are covered with a kind of drapery, ornamented with channeling.

This Statue is made of marble, contrary to the custom of the Egyptians, who always executed those of their deities in coloured marble; that particularity, has led some persons to think, that they meant to represent *Antinoüs*, under the shape of *Orus*, the only one of their Gods which they made of white marble, as being the God of light.

Though in the attitude and composition of this statue, the artist has endeavoured to imitate the Egyptian style, yet the beauty of the forms and elegance of the execution betray the greek chisel. Moreover, the portrait ascertained to be that of *Antinoüs*, is sufficient to prove the epocha of this monument. This fine Statue, of pentilick marble, proceeds from the *Museum Capitolium*; it has been discovered 1738, in the *villa Adriana*, at *Tivoli*.

The third figure of this plate, designed in the *Catalogue of the Museum*, by the name of *Isis Salutaire*, might equally represent the goddess *Hygeia*, of which it has the attributes. Moreover, *Isis* egyptian deity, of which the Romans adopted the worship with reluctance, and after having proscribed it for a long time, on account of its odd figures, was represented sometimes with the horns of a cow, and sometimes like *Cybele*, the head crowned with towers, and also surrounded by a serpent, which after having crept round the legs, slided along the bosom, as if it was going to nourish itself with the milk of her breast.

This figure is dressed in a tunick without sleeves, and covered with a large mantle, holding in one hand a serpent, the emblem of health, and in the other a cup, in which it offers to the serpent its nourishment. A bracelet adorns the left arm.

The head, though antique, has been adjusted afterwards.

This Statue, of Paros marble, has been brought from the Museum of the Vatican, where Pope *Pius VI*, had placed it.

THE PUNISHMENT OF A VESTAL,

After the picture of PEYTAVIN, *a pupil to* DAVID, *exhibited in the Saloon of the Museum, the* 15.*th of Fructidor* 9.*th year.*

THE principal laws, prescribed to the priestesses of *Vesta*, were: the conservation of the sacred fire and virginity. The Vestal, who by negligence, had caused the sacred fire to be extinguished, was whipped by the hands of the high-priest. But this chastisement was inflicted in a dark place and the Vestal was veiled.

Those who had violated their virginity, received a capital punishment. *Numa* had condemned them to be stoned. A later law, ordered them to be beheaded, and it is generally believed, that the elder *Tarquinus*, established the custom of burying them alive; at least, it was during his reign, that this punishment was employed for the first time. That terrible law met with some exceptions. Two sisters, convicted of incest, obtained from *Domitian* the liberty of chusing another kind of death. Another Vestal, was condemned to be precipitated from a rock; she fell without receiving any injury, but the judges were cruel enough, to order the execution to be recommenced.

The Vestals were formerl condemned to the torture, and when the proofs of their crime, seemed sufficiently established, the votes were collected before the judgment was pronounced.

On the day appointed for the dreadful punishment, the chief of the religion, accompanied by the pontifs,

Peyron in pinx. Normand Sculp.

went to the temple of the Goddess; there, he stripped the culprit of her ornaments and degraded her from her dignity.

After having fastened her with ropes, she was taken into a litter closely shut up, in order that her cries might not be heard, and was thus carried to the place of execution. The friends of the priestess obtained leave to follow her. The awful march moved slow and in the most profound silence. That day was looked upon by the people, as a day of misfortune, and every one avoided meeting the fatal procession.

Arrived at the Porto Collino, upon the grave, the Vestal was delivered to the executioners. The tomb was a kind of small cell, digged in the form of a vault, at a certain depth, the shape of which was a long square; the culprit was let into it, by means of a ladder, and after having seated her on a small bed, near which was a table; a lighted lamp, a slight provision of oil, bread, milk and water, the opening of the cave was covered with earth and closed up for ever.

Such was the attendance and ceremonies of those dreadful executions. The author of this picture, has entirely conformed himself to the descriptions given by several authors.

This composition of a painter, who since one year only, has entered the career of the arts, has been remarked with pleasure and leaves no doubt of the progress of his talents.

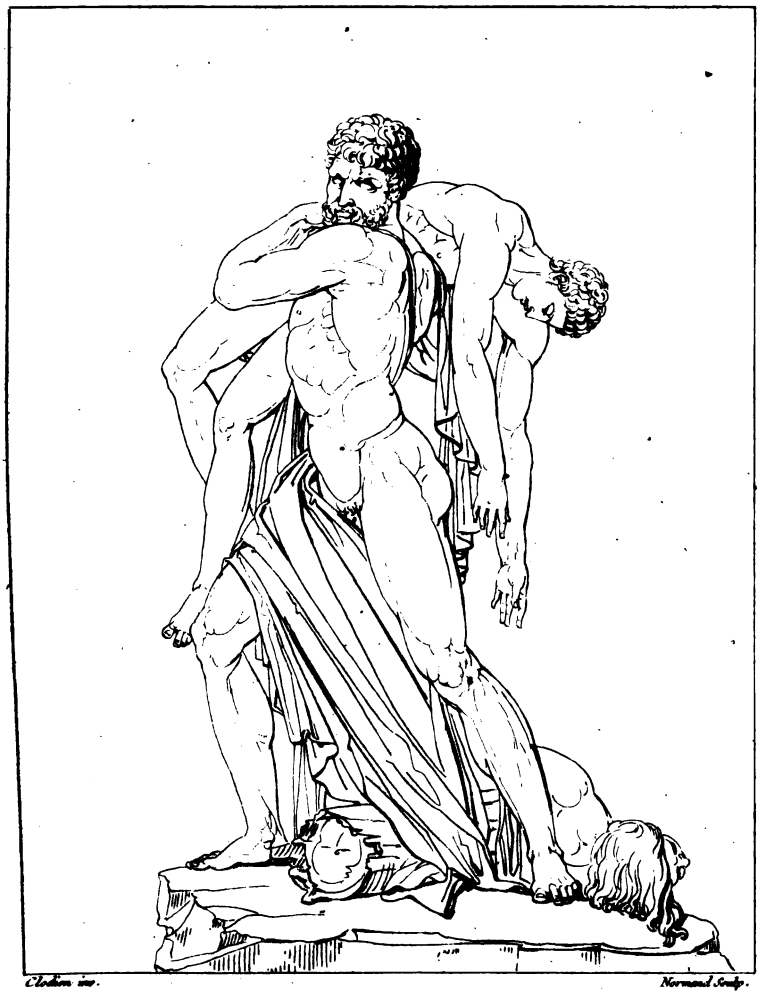
SCENE OF THE DELUGE,

A group in plaster, natural size, executed by CLODION, *and exibited in the Museum, the* 15.*th of Fructidor* 9.*th year.*

Several authors have spoke of a general flood in their works. Xenophon, mentions five different ones. The first arrived during the reign of *Ogyges*, the first king of Greece. It took place in *Beotia*, and was called by the name of the *Deluge of Ogyges*; it is said to have happened about two thousand years, before the christian Era, and 250 years before *Deucalion.*

The second deluge happened during *Hercules*'s life and lasted only one month; the third, during the reign of another *Ogyges*, desolated *Attica.*

The fourth took place under the reign of *Deucalion*, and inundated *Thessaly*, during the space of three months. Mythology informs us, that *Jupiter*, incensed at the malice of mankind, resolved to drown that impious race, and the whole surface of the earth was inundated, except one mountain in *Phocida*, (Parnassus) where the boat, which carried the virtuous *Deucalion* and *Pyrrha* his wife, stopped. After the waters were retired, these two select mortals went to consult the oracle of *Themis.* The goddess ordered them to veil their faces, and to throw stones behind them. They obeyed: the stones thrown by *Deucalion* were metamorphosed into men, and those thrown by *Pyrrha* into women. LUCIEN says, *Deucalion* retired into an arch



C. Clodion inv. Normand Sculp.

with his family, and two of each kind of animals, both wild and tame, which followed him quietly and without hurting one another.

The fifth and last deluge, which happened during the existence of *Troy*, was called *Pharonian*; it laid under water great part of Egypt. *Diodorus of Sicily*, mentions a sixth, which took place in the Island of *Samothracia.*

The nations of the Brasil, have also their deluge. They relate, that a very powerful foreigner, who hated their fore-fathers, caused them all to perish by a violent inundation, excepting only two of them, which he preserved to renew mankind. They think themselves the descendants of those two; this tradition is consecrated in their songs.

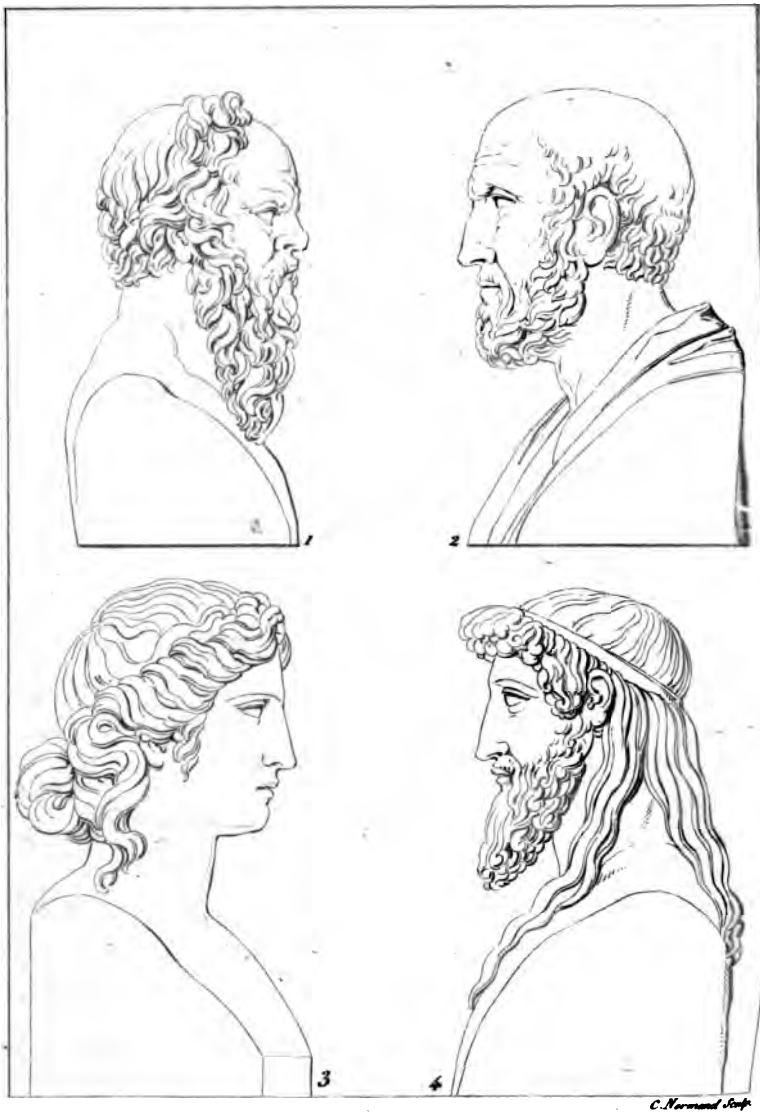
The inhabitants of *Madagascar* have different notions concerning the deluge. According to their tradition, *Noah* one of the descendants of *Adam*, built an arch, into which he escaped with his family, his servants and two of each kind of animals. Four very high mountains, in the four parts of the globe, were not entirely inundated, but they did not serve as an asylum to any living being. The waters having retired, *Noah* came out of the arch and went to *Jerusalem* and from thence to *Mecca.* God remitted unto him four books, the first of which was destined for himself, the second for *Moses*, the third for *David* and the fourth for *Christ.*

The draperies chosen by CLODION, in the execution of his group, which represents an episode of the deluge, seem to announce that he has taken it from the greek mythology. It represents a father, carrying away in his arms, his son worn out with fatigue; he endeavours

to save him from the flood, by reaching an elevated spot. Near them, is a woman expiring, half buried in the water.

This group, remarkable for its fine drawing and superior execution, does the more honor to CLODION, as this estimable artist, till his 66.th year, had confined his talents only to very small works

This last one however, has been seen with pleasure, and is one of the most capital exhibited that year.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C. Normand Sculp.

Four Busts of the Saloon of the Muses, Gallery of Antiques.

THESE busts, executed in Greek marble, represent the antique portraits of four famous personages, who illustrated themselves by cultivating the sciences. For that reason, they have been placed together in the Saloon of the Muses, where they stand on *Socles*. To facilitate the explanation, they are numbered 1, 2, 3, 4, in the annexed plate.

The first, presents the resemblance of *Socrates*, who by his science, virtues and elevated wisdom, deserved the title of the *Prince of Philosophers*. Pupil to *Archeloüs*, he became the master of *Plato*, *Xenophon* and *Alcibiades*. He struggled during his whole life, against the pride of sophists and the fanaticism of priests, and at last fell a victim to their infamous practices. Accused of atheism before the *Areopagitæ*, he succeeded in drawing to his side the plurality of his judges, by a plain and pathetick speech, but his accusers having renewed their efforts, they seduced to their side, by their credit, a great number of votes. Amongst 500, 220 were in favor of *Socrates*: thirty more votes would have saved from death, a man who deserved statues. That philosopher at the age of 70, drank the fatal cup and died with the heroïc calmness of virtue; he was born the year 469 before J. C.

Son to a sculptor, he exercised in his youth the profession of his father, and made a group of the three Graces, which was renowned as a very good work.

The second bust represents *Hyppocrates*, the most celebrated physician of antiquity, and great grand-son to *Nebrus*, who rendered himself so famous in the art of physick.

Hyppocrates was born at *Coos*, one of the *Cyclades*, and after having prolonged his career till the age of 109 years, in health of body and mind, he died the year 350 before J. C.

The Greeks rendered him the same honors as to *Hercules*, and the physicians give him the title of divine. His memory is still in veneration in his birth-place, where a little house is shewn, which he was said to inhabit.

The authenticity of this portrait and the preceding one, is founded on the resemblance they have, with those transmitted down to us, on medals and other monuments.

In the features of the third bust, some antiquarians pretend to recognize *Bacchus*, who was considered as one of the emblems of the Sun and even of nature. The character of youth, which shines in this head, and the length of the hair, which might be taken for that of *Apollo*, appear to be more consistent with the figure of *Bacchus*, whom the Greeks sometimes represented under the two sexes.

The bust n.° 4, is an image of the Indian *Bacchus*. It has for a long time been esteemed to be a portrait of *Plato*, but the single inspection of the hair, which is arranged above the front, like that of a woman, takes away all ground to that opinion.

These two heads of *Bacchus* are placed with propriety in the Saloon of the Muses. It is known that one of the two hills of the Helicon, was consecrated to that God.

N. Poussin pinx.

C. Normand Sculp.

REBECCA AND ELEAZAR.

After the Picture of POUSSIN.

ELEAZAR, a native of the town of *Damas*, and intimate servant to *Abraham*, having been sent by that Patriarch into *Mesopotamia*, in search of a wife for *Isaac*, met by the side of a well *Rebecca*, daughter of *Bathuël*, in the midst of her companions. Having remarked her gracefulness and modesty, he offered her presents, and demanded her in marriage for the son of his master.

This picture, the figures of which are half natural size, is one of the most precious of POUSSIN'S; and makes part of the Gallery of the Museum.

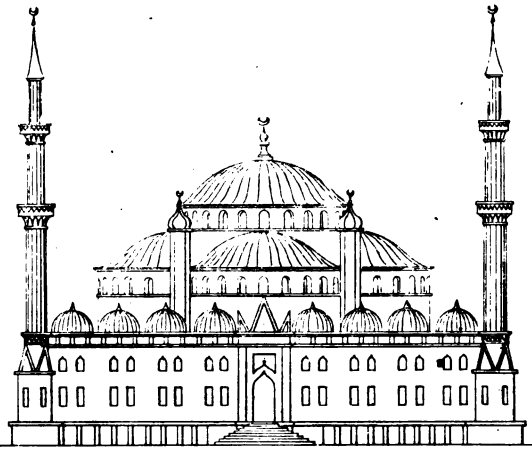
It is difficult, to introduce in such a small space, as that which this work affords us, an extract of the life of an artist, not only the most skilful of all those born in France, but also one of the most recommendable of the Italian school; if after all Italy, who claims him because he there perfectioned his talents, resided in it and his ashes rest at Rome, has any right to such a claim. It is therefore, with an extreme regret, we shall be forced, to shorten the account of his life, which affords numerous and interesting particulars, for the honor of this inimitable artist and the progress of the art.

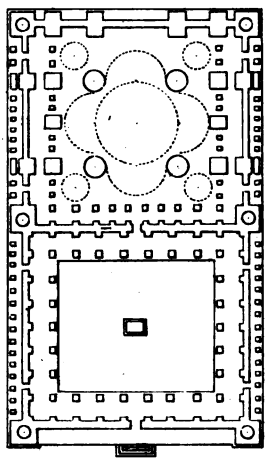
Several authors of merit, have written the life of POUSSIN. Their different works relate nearly the same circumstances; but that, which seems to have assembled and presented them to the greatest advantage, has been lately published by *Cambry*, Prefet of the

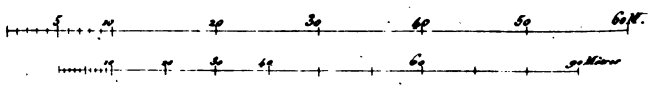
Département de l'Oise, under the title of *Essay on the life and Pictures of* POUSSIN. That production of a man of taste, who is no stranger to the practice of the art, unites to the exactness of the facts, and the ingenious expression of the ideas, that graceful style, which supports the attention and delights the reader.

Untill we can give an extract of *Cambry's* work, it is from the work itself we borrow the rapid description of the above mentioned picture.

« In this picture, which exhibits all the *grandeur*, » all the simplicity of nature, unadorned by art, but » submitted to the rules of truth and the severity of » dress, POUSSIN has thrown aside the magnificence » of architecture and richness of building which adorn » most of his other works. The simple and patriarchal » fabricks of the age of *Jacob*, are dispersed on the » hills which appear in the back ground of the picture. » Thirteen, pretty, well-shaped girls, variously grou- » ped near a well, are exposed to the view of *Abraham's* » envoy. One amongst them particularly attracts his » notice; the gold embroidery of the light garment » which covers her tunick, makes her less remarkable, » than the air of sweetness, modesty and delicacy » which appears in her whole person. An imperceptible sentiment of jealousy, betrays itself on the » countenances of *Rebecca's* companions, at the sight » of the preference which *Eleazar* seems inclined to » give and the presents which are destined for her. » What a variety in those heads and attitudes so » boldly designed! Harmony of colouring, exactness » of dress, delightful landscape, quiet, peaceful and » artless like the fine days of the golden age!..... » Taste is displayed even in the *accessoires*, and the » most common vases are of a pure and elegant form ».







C. Normand Sculp

The Mosque of Constantinople.

The Mosque of Sultan Aohmet, (*Achmet Dgiami*) of which the plan and elevation are given in the annexed plate, is one of the finest of Constantinople and even of all the East.

It is situated on the Atmeïdan (*Hippodrom or Riding-place*) from which it is separated by a long wall, having three gates and seventy-two windows.

The body of the temple is of a square form, and like that of *Saint-Sophia*, covered by an immense cupola, surrounded by four very large niches, which aggrandize the vault to the eye, and add prodigiously to the surprise of the first sight, by the grand effect, and boldness of the construction.

The inside is preceded by a large yard, paved with marble, in the middle of which stands an elegant fountain, of an hexagon form.

Round the yard, reigns a kind of cloister, formed by twenty-six arches, each of them covered by a cupola lined with lead, and supported by twenty-six columns of Egyptian granite, with turkish capitals and brass basis.

The exterior decoration of this magnificent edifice is most noble and commanding, by the contrast of the bold and large forms of these grouped cupolas, and the elegant projection into the air, of four minarets, with three stories, placed at the four corners and one on each side, the middle of the lateral façades.

It is from the top of these elevated minarets, that may be discovered all the *Propontide*, the *Isles of the*

Princes, a great part of the city of *Constantinople*, *S.t Sophia*, the *Seraglio*, the summets of *Galata* and beyond that port, the streight of the *Bosphorus*, and at last the fine landscapes of the coast of *Scutari* and *Chalcedonia* on the coast of *Asia*.

The interior of the dome is ill-lighted, but even that mysterious light, seems to aggrandize its vaults. The pillars, which support it, are of a massive and heavy proportion.

The only decoration in the temple, consists in gilt tables, on which are engraved the names of the prophets and the sentences of the Koran.

In *Europe*, we have but very indifferent notions of the magnificence of the Oriental monuments. The infinite number of cupolas of different diameter, the minarets which surmount them, the balls and golden crescents which crown them and reflect the rays of the Sun, announce themselves at a great distance like a whole town; seen from a small distance, they offer a most charming aspect, which varies at every change of position. The proud dome of *S. Peter* of *Rome* itself, if it was put in comparison, would perhaps not surpass them.

N. Poussin pinx.

C. Normand Sculp.

THE WOMAN TAKEN IN ADULTERY.

A Picture by N. POUSSIN, *in the Gallery of the Museum.*

« THE scribes and Pharisees brought unto *Jesus* a woman taken in adultery, and said to him : Master, this woman was even now taken in adultery. Now *Moses* in the law commanded us to stone such a one. What sayest thou ?

» And this they said tempting him, that they might accuse him. But *Jesus*, bowing himself down, wrote with his finger on the ground. When therefore they continued asking him, he lifted up himself and said to them : *He that is without sin among you, let him first cast a stone at her.* And again stooping down, he wrote on the ground. But they hearing *this*, went out one by one, beginning at the eldest, and *Jesus* alone remained, and the woman standing in the midst ».

Such is the subject of this picture, one of the most capital of POUSSIN, for the force of character, truth of expression and beauty of the ground, which is executed in an admirable manner. In respect to invention and even execution, it is doubtful whether that artist ever produced a work more perfect.

Extract of the life of N. POUSSIN, *by Cambry* (1).

Normandy may glorify itself of having produced POUSSIN, as it boasts of having given birth to

(1) *Essay on the life and pictures of* POUSSIN, *by* Cambry, *Prefet of the* Departement de l'Oise.

CORNEILLE. It gave rivals to SOPHOCLES and equals to RAPHAEL.

POUSSIN was born at *Andely* in 1594 of noble, poor and honest parents. As soon as he could hold a pencil, he shewed his taste for drawing, but was contradicted. *Quintin Varin*, observed in him so much facility and such wonderful aptitude, that he engaged his parents to restrain him no longer, and determined them to let him give way to his genius, the which he aided himself by his tuition. At 18 years of age, POUSSIN felt the insufficiency of his master, made his escape and came to *Paris*. By chance, he got acquainted with a young gentleman from Poitou who received him, procured him an asylum and the means of bringing to perfection an art, towards which he was so powerfully inclined.

POUSSIN took lessons from *Ferdinand Elle*, a Flemish painter, and *l'Aallemand* another indifferent artist; but he soon perceived their weakness and entirely applied himself to copying the prints and drawings of RAPHAEL and JULIO ROMANO. Some years after, he went to *Rome*. *Cavalier Marin* received him with great joy, and being obliged to go to *Naples*, he recommended our young artist to *Marcello Sachetti*, who introduced him to the favor of *Cardinal Barberini*, nephew to Pope *Urbin VIII.*

POUSSIN then carried his talent to its perfection, and his fame spread itself all over *France*. M.r *Desnoyers*, secretary of state and super-intendent of the King's buildings, offered him a pension of three thousand livres and an apartment in the Louvre. These favorable proposals were at first rejected; but at last, POUSSIN yielded to the entreaties of M.r *De Chanteloup*,

maître d'hôtel to the king, who undertook the journey to *Rome*, on purpose to tear him from it; he brought him to *Paris* in 1640. POUSSIN was extremely well received by M.r *Desnoyers*, and embraced by *Cardinal Richelieu*, who carried almost to delirium the love of great talents; he was lodged in the Thuilleries. But he soon met with persecutions; jealousy, envy and mediocrity joined themselves against him; his finest works were railed at. At length, he resolved to quit France, and towards the end of September 1643, he set off for *Rome*, where he fixed himself for ever.

It was then POUSSIN began to enjoy a certain fortune and a kind of philosophical tranquillity. In vain, endeavours were made, to call him back to France; his sensible and delicate soul was still impressed with the remembrance of the evils which his unhappy childhood and the jealousy of his country-men had drawn upon him in his country. He abandoned himself without intermission to the charms of his profession, which was no more disturbed by the disgusts of misery. It was then his pencil created that multitude of *chefs-d'œuvres* which have illustrated one of the finest geniuses of painting.

He died in the year 1665, at the age of 71 years, and was buried in the Church of *St. Lorenzo in Lucrina*, his parish.

POUSSIN was of a tall size and a strong constitution; his demeanour was full of nobleness; his physiognomy commanding and severe; his eye quick and piercing. Nothing equalled the delicacy and simplicity of his manners.

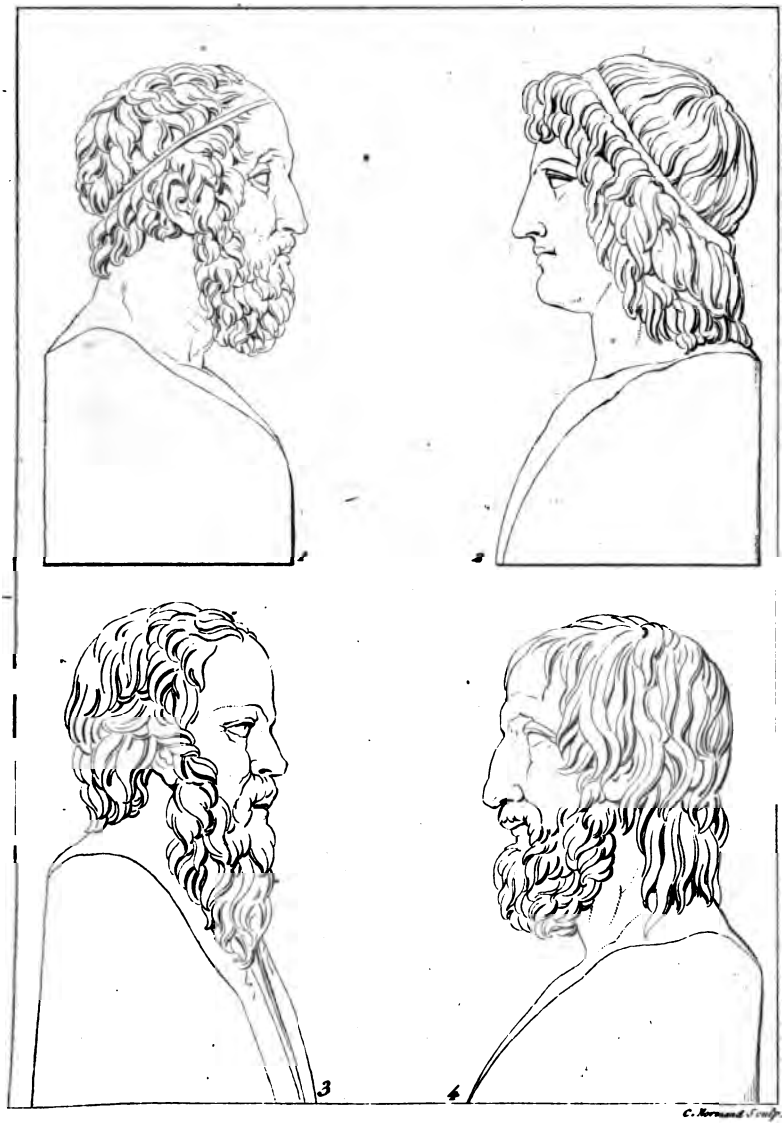
Four Busts of the Saloon of the Muses, Gallery of Antiques.

THE first represents *Homer*, the father of Greek poetry. Seven towns claim the honor of having given him birth. It is certain however, that he was born near the river Mélès and for that reason named *Mélésigenes*. He flourished about the year 300 after the taking of *Troy*, and 980 before J. C.

There is nothing certain concerning the history of *Homer*. Some historians say, his mother was called *Critheis*, and his master *Phemius* or *Pronapide*, who taught him literature and music. *Homer* embarked in the vessel of one *Menthes*, travelled all over Greece, Lower Asia, the Mediterranean, Egypt and several other countries. After his travels, he retired to *Cumes*. He afterwards wandered in several places and stopped at *Chio*. Some time after, having added to his Poems, a great number of verses in honor of several towns of Greece and especially of *Athens*, he resolved to go to this last place; but arriving at *Io*, one of the Sporades, he fell ill and died about 920 before J. C.

This bust, of pentilick marble, has been taken from the Museum of the Capitol. It was discovered by chance, in the gardens of the palace *Gaëtani*, where it was employed as a stone in a wall. Cardinal *Alexandre Albani* bought it and afterwards sold it to Pope *Clement XII*.

The diadem or wreath which adorns his forehead, is an emblem of the divine genius, by which he deserved the honors of the apotheosis; the form of the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C. Normand Sculp.

eyes announce that he was blind, which is the general opinion of the learned.

The real portrait of Homer, is nevertheless looked upon as uncertain; but it is proved, that heads like this, were admitted by the Greeks to be the likeness of that Patriarch of poetry.

The second bust offers the likeness of *Virgil*, the Prince of the latin Poets. Son to a potter he was born at *Andès* a village near *Mantua*, the year 70 before *J. C.* His muse first shone in the pastoral style, but afterwards raised itself to the Epic Poem, and produced the *chef-d'œuvre* of that kind of Poetry, THE AENEID. Favourite of *Augustus*, friend of *Mecenas* and *Horace*, *Virgil* was loaded with glory, favors and riches; but his health was always faint and precarious. He died in the midst of his career and left some verses of his poem imperfect. He was 11 years composing that admirable production of genius.

This bust, was reverenced by the inhabitants of *Mantua*, as the portrait of the most illustrious of their fellow-citizens, but it is doubtful whether his real features have been transmitted down to us.

The bust N.° 3, is that of *Socrates*, a description of which is given in another plate of this number.

The head N.° 4, is that of *Euripides* the greek tragic Poet, born at *Salamines*, 480 before *J. C.* *Prodicus*, instructed him in eloquence, *Socrates* in moral philosophy, and *Anaxagoras* in natural philosophy. He flourished at Athens with *Sophocles*, and became his competitor ands rival. It is said, that *Euripides*, walking in a lonely place by himself, was met by some dogs, who tore him to pieces. The

chronologists place his death, in the year 407 before the vulgar Era.

This bust, executed in greek marble, has been taken from the academy of *Mantua*.

Hennequin pinx. C. Normand Sculp.

THE REMORSES OF ORESTES.

A Picture by HENNEQUIN, *exhibited in the Saloon of the 8.th year.*

ORESTES, son of *Agamemnon* and *Clytemnestra*, when very young, saw his father murdered by that same *Clytemnestra* and by *Egistus*, her lover and accomplice. *Electra*, sister of *Orestes*, succeeded in saving him from their fury, by sending him to his uncle *Strophius*, King of Phocida, where *Orestes* cemented with his cousin *Pylades*, the son of that Prince, that renowed friendship which made them inseparable. But *Orestes* was burning with the desire of revenging the death of *Agamemnon*. When he was grown up, he quitted the Court of *Strophius*, accompanied by *Pylades*, and privately entered the town of *Mycena*, without being recognized. Visiting with *Pylades*, the places so dear to his memory, they perceived near a fountain a person overwhelmed with grief. *Orestes* inquires of her about *Agamemnon*, *Clytemnestra* his wife, and *Electra* their beloved daughter; he even inquires about *Orestes* himself. It is then, the eyes of that woman are filled with tears and that she is recognized by *Orestes*, who having discovered himself to be her brother, learns from her the misfortunes of his family and the mariage of *Clytemnestra* and *Egistus*. Still more excited to vengeance by that fatal recital, he prepares every thing to sacrifice the parricidious Queen. He slides into the temple of *Apollo*, at the very moment the usurper of the throne and his guilty

consort enter it. Transported with the false news of the death of *Orestes*, they hasten in the excess of their joy, to offer thanks to the Gods for this event. *Orestes* accompanied by a few soldiers, disperses the guards, kills *Egistus* and guided by his fury only . . . . . *Clytemnestra* falls his victim !. . . That crime, which at once revolts nature and the Gods, incessantly torments *Orestes*. Pursued by the remorses which sting him; rack'd by the furies who strike him in a merciless manner with their serpents, he constantly beholds, one of them pointing to him the poniard plunged in the maternal bosom. Horrid beheld spectacle! by him alone, which he endeavours to avoid, but which fate condemns him to have always in view, till the laws of *Athens* have absolved him of his crime and till obeying to the Oracle of *Apollo*, he has been in *Taurida*, to ravish the statue of *Diana*, and deliver his sister *Iphigenia*.

That terrible scene, forms the subject of a picture of 15 feet by 12. It was exhibited in the Saloon of the 8.th year, and by judgment of the jury, obtained the first premium of the first class. It was remarkable for its composition really poetical, its grand style of drawing, vigorous colouring, animated execution and fine accessories, painted with energy.

Le Domiquin pinx.

THE COMMUNION OF S.T JEROM, *by* DOMINICHINO,

A Picture in the Gallery of the Museum.

S.T JEROM, at the age of 80 years, feeling the approach of his last moments, desired to be carried into the Church of *Bethleem*, where he used to celebrate the mysteries of his religion; he was there deposited at the foot of the altar, and collected his remaining strength to receive the Viaticum, last Sacrament of the Catholic Church.

The picture offers that venerable old man, exhausted by his austere life, trying in vain to join his trembling hands; his arms remain immovable; his knees give way, he sinks under his own weight; supported by one of the assistants, he seems to call with an holy earnestness for the sacred host, which the priest is going to present to him.

The latter is cloathed in the sacerdotal vestments of the Greek ritual; near him the Deacon, dressed in a dalmatick, holds the chalice, and before him, the Sub-Deacon, kneeling, holds in his hand the book of the Gospel.

All the personages who surround the dying Saint, partake of this august ceremony; one of them is wiping off the tears which this moving scene causes him to shed: a venerable matron, (*St. Paula*) prostrates herself to kiss the hand of *St. Jerom*, and the lion, faithful companion of the virtuous monk when he inhabited the burning deserts of *Chalcis*, seems to join in the common grief. A group of Angels hovers

over those pious personages, and crowns one of the finest compositions ever created by the genius of painting.

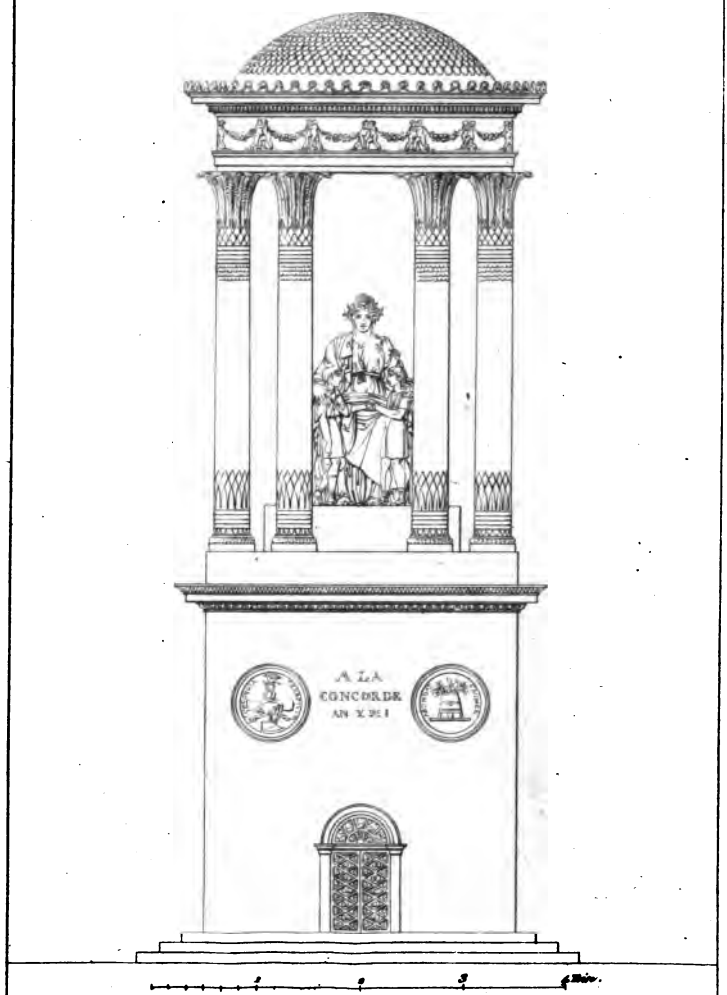
Truth and force of expression chiefly characterize this picture, justly looked upon, not only as the master-piece of DOMINICHINO, but also as one of the three *chefs-d'œuvres* of painting; the two others are the Transfiguration of RAPHAEL, and the Descent from the Cross by DANIEL DA VOLTERRA; the first adorns the Museum and will appear in our publication; the second is painted *in fresco* in the Church of *Trinite-Monte* at *Rome*. Although it does not belong to the conquests made by the French armies, we suppose our subscribers will be pleased to find an engraving of it, in one of our future numbers; we thought those three sublime compositions ought not to be separated.

The picture of the Communion of *St. Jerom* is more than 12 feet high and about 8 feet broad. The figures are little larger than life. The artist was paid only 50 crowns (about 10 guineas) for this incomparable piece. He painted it for the great altar of *St. Jerom* of *Charity* at *Rome*. DOMINICHINO was then only 33 years of age.

Unable to attack the work itself, the enemies of the artist attempted to rob him of his glory; they accused him of plagiarism. They pretended, that he had stolen the idea from a picture on the same subject, which *Augustino Carracci* had formerly painted for the Carthusian Friars at *Bologna*.

Lanfranc, to give credit to that opinion, engraved in aqua-tinta the picture of *Augustin*, and also had that of DOMINICHINO engraved by *François Perrier*, his pupil; but the two pictures now belong to the Museum, where they may be compared; the single outline of the two compositions will be sufficient, when we shall have published that of *Carracci*, to enable our readers to decide the question.

The want of space, forces us to postpone to another number the account of the life and works of DOMINICHINO.



Pinxerunt et Caelavit inv.

Normand Sculp.

IDEA OF A MONUMENT;

Destined for the Place de la Concorde.

IN the 4.th year, Government proposed by means of a *Concours*, the creation of a monument to Concord, destined for the *Place* (ci-devant) *Royale*. *Detournelle*, architect, and *Caraffe*, painter, joined their ideas and produced the drawing which forms the subject of the annexed plate.

The lower part of the monument was intended to cover and surround the ruins of the pedestal, which before the revolution supported the equestrian statue of *Louis XIII*. Through the grates of the gate, would still be seen the remaining fragments of that monument.

Concord is represented under the emblem of a woman, protecting and uniting two children. The emblems designed on the frize are analogical to the subject.

On the basis of the pedestal are two medallions, representing *Good Faith* and *Abundance;* these various allegories were used by the Romans.

This monument was not to exceed the height of 58 feet. The artists proposed to veil the statue, during the war, by a drapery which was to be suspended to the columns, about two thirds of their height.

The capitals, employed in this project, are exactly like those described by *Norden*, in his journey in *Egypt;* the basis of the monument is intirely of the authors own invention, and seems to correspond with the style of that order.

Iconology.

The Romans had several Temples dedicated to Concord; the most magnificent of them was that of the Capitol; a sanctuary of brass was constructed in it. The Goddess *Concord* is often mistaken for *Peace*, daughter of *Jupiter* and *Themis*. She presided over the union of families, citizens and husbands. She is usually represented crowned with garlands, holding in one hand two cornucopias entwined, and in the other a bundle of rods, or a granate apple, symbol of union; sometimes she holds a caduceum, to imply that concord is the fruit of negociation. Two hands joined together, or holding either a caduceum, a military sign, or the prow of a ship, are likewise the emblems of that deity; the two last, with the inscription *Concordia exercitum*, design the concord of the armies. On a medal of *Nero*, she is represented holding a *patera* in the right hand, and a cornucopia in the left; on one of *Domitian's* medals, she has also this last attribute, with a branch instead of a *patera*. *Nerva*, after he had adopted *Trajan*, ordered a medal to be struck, on which the Concord of the two coregents was designed by two lyres. There exist still several allegories of that kind, which have been variously employed by the iconologists.

Ravoy inv. Normand Sculp.

The Statue of SAPPHO, *in marble, size half-nature, by* RAMEY, *a pupil to* GOIS *Senior.*

SAPPHO was born at *Mitylena*, a town of the isle of *Lesbos*. That celebrated woman flourished about the year 600 before J. C. She excelled in the lyric poetry, and such was the beauty of her genius, that she was called the tenth Muse. Her verses were celebrated for their delicacy, harmony, softness and their moving gracefulness. Her fellow-citizens thought they could not give her a greater proof of their admiration, than by having her image engraved on their coin.

Amongst the numerous pieces composed by her, two only have been handed down to posterity; they justify the encomiums bestowed on their author, by the ancient historians of that age; a translation of one of those celebrated pieces, by one of our English poets, is here presented:

BLEST as th' immortal Gods is he,
The youth who fondly sits by thee,
And hears and sees thee all the while
Softly speak, and sweetly smile.

'Twas this deprived my soul of rest,
And rais'd such tumults in my breast;
For while I gaz'd, in transport lost,
My breath was gone, my voice was lost.

My bosom glow'd, the subtle flame
Ran quick thro' all my vital frame;
O'er my dim eyes a darkness hung,
My ears with hollow murmurs rung.

In dewy damps my limbs were chill'd,
My blood with gentle horrors thrill'd;
My feeble pulse forgot to play,
I fainted, sunk, and died away!

RAMEY, author of the statue of which we here give a sketch, seems to have chosen the instant in which *Sappho* has just traced the above passionate lines. The artist has represented her seated, one of her arms leaning on her lyre and holding in her hand a letter written to her by *Faon*. It is universally known, that that youth, endowed by *Venus* with an extraordinary beauty, inspired the Muse of *Mitylena* with sentiments which he did not share, and that *Sappho* in her despair precipitated herself into the sea from the promontary of *Leucade*, in *Acarnania*. A young artist, *Gros*, a pupil of *David*, has chosen this last situation for the subject of a picture, exhibited in the Saloon of the 9.th year, the engraving of which will appear in a future number. The statue of *Sappho* made part of the same exhibition and obtained the approbation of the public.

Memento mori

THE DEATH OF CLEOPATRA.

CLEOPATRA was daughter to *Ptolomy-Auletus*, King of *Egypt*, who left his crown to his two eldest children of both sexes, with order to be married together, according to the custom of his family; but *Ptolomy-Denys*, brother of *Cleopatra*, ambitious of reigning alone, soon repudiated and exiled his sister. *Cleopatra* was the fairest, the most amiable and wittiest woman of that age: she spoke all languages and never wanted an interpreter. When *Cesar* came into *Egypt*, she applied to him to obtain justice against her brother, and the conqueror, subdued by so many charms, re-established her in all her rights, and promised to bring her to *Rome*, and marry her. When arrived in that city, he ordered the statue of his mistress to be placed in the Temple of *Venus*, next to that of the Goddess itself. *Ptolomy* having drowned himself in the Nile, *Cesar* gave the crown to *Cleopatra* and another younger brother, aged 11 years; but that ambitious Queen, poisoned him as soon as he reached his 15.th year. After the death of *Cesar*, she declared herself in favour of the Triumvirate. *Anthony* saw her and could not resist her bewitching charms. All the time they passed together either at *Tharsis* or at *Alexandria*, was employed in feasts and diversions of which before that time there had been no exemple. These pleasures were interrupted by a journey which *Anthony* made to *Rome*. *Cleopatra* consoled herself of her lovers' absence, by applying intirely to the charms of study. She re-established the library

of *Alexandria*, which had been burnt some time before, and added to it that of *Pergame*, composed of more than 200 thousand volumes. *Anthony*, on his return to *Egypt*, proclaimed *Cleopatra* Queen of *Egypt*; but *Anthony* having been defeated at *Actium* by *Augustus*, that Princess betrayed her lover. To maintain her crown, she attempted the conquest of the victor, but was deceived in her expectation and to avoid the ignominy of being carried to *Rome* in triumph, she got herself stung by an asp and died at the age of 39, the year 30 before J. C.

It is related, that *Cleopatra*, after having dressed herself in her royal garments and placed herself on her death-bed, expired suddenly and without any convulsion, by the subtlety of the asp's poison. It is that interesting moment which REGNAULT has chosen for the subject of this beautiful picture of which we offer here the idea. *Charmion* and *Ivas*, two of *Cleopatra's* female attendants, the most attached to her, could not survive their beloved mistress; the one has already fallen a victim to her grief and the other is expiring.

This picture was exhibited last year, with that of *Alcestes* and another of the *three Graces*, in the study of the painter, in the Louvre, and received a deserved tribute of praise from the public : its dimension is 3 $\frac{1}{2}$ feet broad, by 2 $\frac{1}{2}$ high : it is remarkable for its rich and elegant composition, correct drawing, brilliant colouring and strong effect.

Three Statues of the Saloon of the Muses, Gallery of Antiques, representing APOLLO MUSAGETES, CALLIOPE *and* CLIO.

APOLLO MUSAGETES, or leading the choir of the Muses, is represented in this statue, standing upright dressed in a long tunick and crowned with laurel; a chlamyde attached to his shoulders is thrown backwards and flows on each side. He is playing on his lyre and seems to accompany it with his melodious voice.

This statue of Greek marble was found at *Tivoli*, with those of the Muses; it is presumed to be an antique copy of the *Cytharudian Apollo*, produced by the chisel of *Thimurchides*, and which according to *Pliny* was placed in the portico of *Octavia* at *Rome*, together with the nine Muses of *Philiscus*. Those of the Gallery of Antiques, are perhaps also copies of the Muses here mentioned.

The head of this statue was separated from the body, but has been replaced. The right arm and part of the lyre have been restored.

On the right hand of *Apollo*, *Calliope*, the Muse of Epic Poetry, is represented seated on a rock. She seems meditating and ready to write on her tablets those immortal verses which eternize the memory of Heroes. Her garment is composed of two tunicks; the under one of which has hall sleeves. She has a oak thrown over her knees.

This figure was also found at *Tivoly* in 1774, at the country-seat of *Cassius*. The head is antique and

has been fitted to it; part of the tablet has been restored.

The 3.d figure of this plate represents *Clio*, the Muse of history; she is distinguished from her sister, by the laurel crown and the volume or roll which she holds instead of a tablet.

This statue of Pentelick marble, was found with the latter. The head is antique, but belonged to another statue.

Pius VI, had bought the collection of the Muses for the Museum of the Vatican, and had a saloon built on purpose to place them in magnificently decorated.

Seaby del. C. Normand sculp.

ISABEY'S BARK.

THIS charming composition, known by the name of *Isabey's Bark*, represents that artist, gratifying his lady and children, with the pleasure of an excursion on the water. He himself steers the little boat and contemplates with a fond eye the objects of his dearest affections: a sail spread over their heads shades them from the burning sun, and the distant view of the opposite shore is relieved by a thick grove. This interesting and graceful scene was exhibited in the Saloon of the 6.th year and attracted universal applause; it was the more agreably received by the public, because it represented the artist himself with his family. ISABEY having near him his portfolio and pencils, no doubt but this picturesque spot has been drawn after nature.

The great renown which this young artist has acquired by his admirable miniatures, might induce the reader to imagine that the annexed engraving has been done after a painting of that kind; but the original after which the plate has been executed, is a drawing in black and white chalk and in the proportion of about 3 $\frac{1}{2}$ feet; it unites in a superior degree, the gracefulness of composition, delicacy of design, perfect resemblances, a light and easy execution, the *suavity* of the *demi-tincts* and a vigorous general effect.

We feel ourselves happy that this ingenious artist has procured us the opportunity of publishing a sketch of one of his most agreable productions; his general style (portrait-painting) will seldom offer to his pencil, subjects so complicated as this.

The artist, though young, has already attained the first degree of his art (1); he may enrich the French school with numerous *chefs-d'œuvres* in a style of which the ancient school has transmitted us no model.

Two years ago, ISABEY composed with VERNET, a very large drawing *au lavis*, representing the first Consul surrounded by Generals and reviewing the troops, in the yard before the palace of the Thuilleries; all the figures are on horseback and very resembling. Notwithstanding the immensity of that composition, we do not dispair of introducing it into our collection.

(1) Amongst others of his works, we may mention the half length portrait of an old man, exhibited in the Saloon of the 7th. year, and those of an old and young man in the following Saloon. Those two works are of a proportion, much larger than the common miniatures.

Normand Sculp.

ORPHEUS *weeping over the tomb of* EURIDICE.

ORPHEUS was son to *Ægrus*, King of *Thracia*; he excelled in poetry and in music, and the brilliancy of his talents, made him be considered in the process of time, as the son of *Apollo* and the Muse *Calliope*.

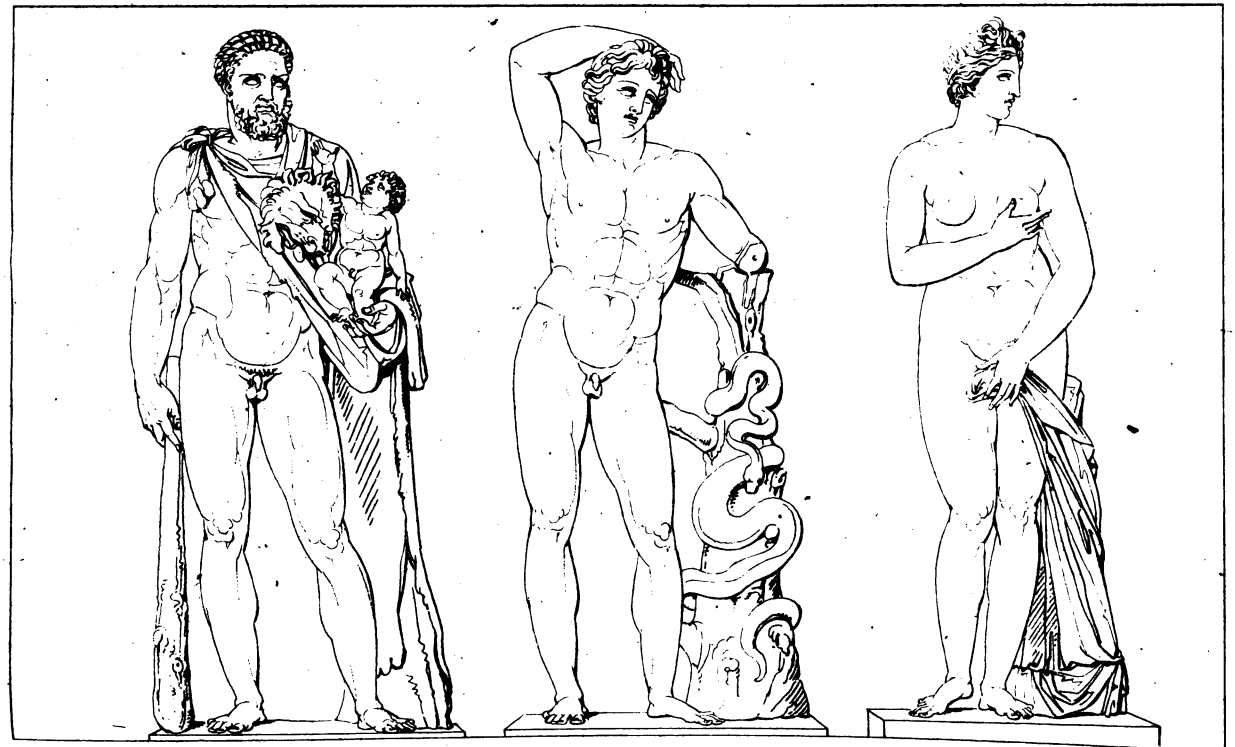
Every circumstance transmitted to us, by antiquity, concerning that divine musician, appears a prodigy. *Orpheus*, by the sweet sounds of his voice and the charms of his lyre, tamed the most savage tygers and lyons; he stopped the course of the most impetuous floods, and the rocks and trees, sensible to the harmony of his songs, followed him to enjoy the pleasure of hearing them.

His extraordinary talent procured him admittance into the dark regions of Hell, where he suspended the cruel punishments of the criminals, softened the God of Hell and obtained from him the return of his beloved *Euridice*, of whom he had been deprived by a premature death, caused by the sting of a serpent; she was granted to him, on condition that he should not look at her till he was out of the abode of shades. He had already surmounted every obstacle; *Euridice* was on the point of being restored to life, when in his amourous impatience *Orpheus* forgets the law imposed on him; he turns his head: *Euridice* is torn from him a second time and for ever! She stretches out her arms to him; he embraces but a shadow. He endeavours to penetrate again into the infernal empire, but is cruelly repulsed by *Caron*. After his return upon earth, he retired on the mount

Rodope, and avoiding all human society, he has no other witnesses of his horrid regrets, than the animals, attracted near him by the mournful accents of his lyre. In vain the *Cyconian* women invited him to form anew the bonds of hymen; he resisted their adresses. Irritated by his refusal, those cruel women attacked him with fury, tore his body to pieces and his head and lyre rolled along with the wave of the *Hebrus*. *Orpheus* rejoined in Hell his dear *Euridice*, and the Gods placed his immortal lyre in heaven, as a constellation.

However marvellous these details, consecrated by Mythology, appear, it is certain that *Orpheus* was a celebrated poet, who introduced various innovations in the worship of *Bacchus*, gave to the Greeks the first principles of astronomy and was one of the first reformers of their religion.

In this picture, painted by GUERIN, *Orpheus* is represented weeping over the tomb of *Euridice*, whom he has lost a second time and without hope of return. In regard to expression, graceful shape, and delicacy of colouring, this painting recalls to the mind the pathetic pencil of the painter of *Marcus Sextus*.


Normand Sculp.

Three Statues of the Saloon of Apollo, Gallery of Antiques.

THE first represents *Hercules* and *Thelephus*, and is known by the name of the *Hercule Commode*, a vulgar denomination, which is founded only on a pretended resemblance of the head of that statue with the portraits of the Emperor *Commodius*.

The shoulders covered with the spoils of the Nemean lion, his right hand resting on his club, *Hercules* holds in his left hand his son *Thelephus*, whom he had had by *Augea*, daughter of *Aleus*, King of *Arcadia*, and who is abandoned by his mother, forced herself to fly, to avoid the wrath of her father.

The head of *Hercules* is of the finest expression and girt with a rolled head-band, a sort of crown, with which the victors at the gymnastic exercises were sometimes decorated. The body is strongly *pronounced*. His muscular limbs denote the conqueror of *Achéloüs*, *Anteus*, the *Centaurs*, &c.

This group was taken from the Belvider of the Vatican, where it was already during the reign of *Julius II.* It is presumed that it was discovered at *Campo-di-Fiore*, near the Temple of *Pompey*.

The second figure represents the *Lycian Apollo ;* that God had a celebrated Temple in *Lycia*, the statue of which had its arm stretched out and leaning on the head, according to the reports of the ancients. This statue is in the same attitude and its left arm now partly destroyed, is leaning on the trunk of a laurel tree, around which is a serpent crawling, symbol of the defeat of *Python;* it may equally be the emblem of health and of medecine, the invention of of which is attributed to *Apollo* and to his son *Esculapius.*

This statue of hard Greek marble, was brought from the gardens of *Versailles*, where it was placed near the grove of the *Colonnade.*

The third figure of this plate, equally comes from *Versailles.* It was placed in the Gallery and known by the name of *Venus of Troad.* Naked and coming out of the bath, the Goddess holds with her left hand the linen destined to wipe her, and with the right she hides her bosom. This attitude is the same as that of a *Venus* executed by *Menophantes*, which had been copied by that artist from another *Venus*, which existed a long time before in the city of *Troad*, rebuilt by *Alexander.* It is reported that this last one was much resembling the *Venus of Gnide*, by *Praxiteles.* The only difference between them is, that the linen of the *Venus of Gnide* falls on an urn, whilst in the two

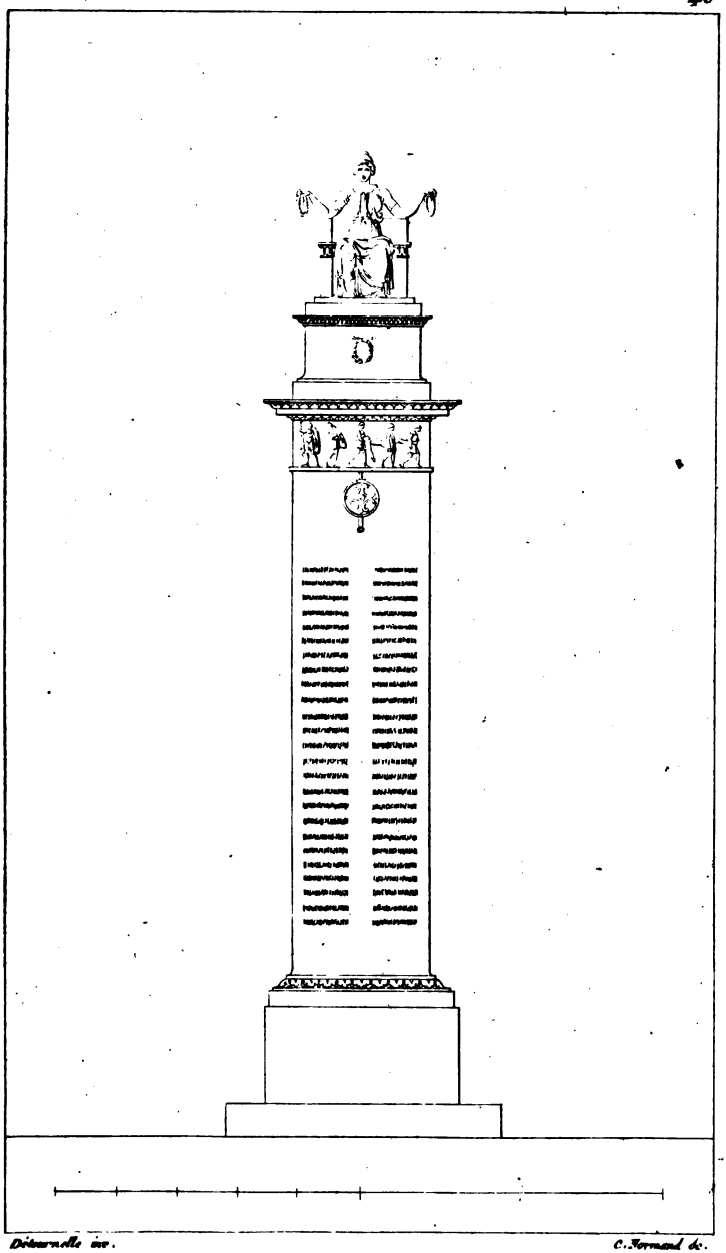
others it falls on a little box, destined to contain precious articles for the use of women.

This figure, of a fine execution, is well preserved, except the right arm, which has been restored.

Departemental Column.

THIS plate presents the geometrical elevation of a monument, destined to be raised in honor of the defenders of the country, on one of the squares of the city of *Chartres*, principal town of the Department of *Eure* and *Loir*. The artist proposed to have it constructed in marble, the figures of brass. It is intended to be 48 feet high. The principal figure, seated, represents *Immortality*, distributing crowns. Under the cornice is placed a basso-relievo, retracing the funeral honors rendered to the soldiers killed in the field of battle. The four facades are destined for the names.

Amongst the ten monuments which obtained the approbation of the Commission, appointed to examine the different projects submitted to the concours, this one, composed by DETOURNELLE, obtained the 3.d rank.



Debournelle inv. C. Normand dc.

Gaie inv. C. Normand sculp

The departure of the three HORACES *for the combat which was to decide the fate of* Rome.

UNDER the reign of *Tullus Hostilius*, the year 669 before J. C., the *Horaces*, three Roman brothers, fought against the three *Curiaces* of *Alba*. Two of the *Horaces* were first slain and the third was also on the point of falling, when joining cunning to valour, he feigned to take to flight; his artifice succeeded; the several wounds which the three *Curiaces* had received, leaving them but unequal forces, they separated in the pursuit; suddenly *Horace* turns upon them and easily defeated, one after the other, his three adversaries.

The conqueror re-entered *Rome* amidst the acclamations of the people, but his sister, having upbraided him with the murder of one of the three *Curiaces*, to whom she had been betrothed, he could not moderate his rage and plunged his sword in her bosom; he was going to be condemned to death, but the people commuted his punishment; after *Horace* had passed under the yoke, sign of ignominy, a trophy was erected to his glory, composed of the spoils of the three *Curiaces*.

We find in the Greek history, an event so similar to this, that we may suspect either the Greeks or the Romans, of having adorned their history with a fact which does not belong to them. That history, related by *Plutarch*, differs from the above, only by the names of the Heroes : in lieu of *Horace*, we have only to substitute the name of *Critolaüs*, son of

Reximachus, citizen of *Thegia* in *Arcadia*, and to the names of the *Curiaces*, those of the three sons of *Demostrates*, citizen of *Phœnea*, another town of *Arcadia*, &c. The history of *Critolaüs* is about 500 years posterior to that of the *Horaces*.

The departure of the *Horaces* for the combat, has furnished GOIS junior, sculptor, pupil of his father, and ancient pensionary of the French school of fine Arts at *Rome*, with the subject of a group, the model of which executed in plaster, in a proportion larger than life, was exhibited in the saloon of the 8th year. It did much credit to the artist, and the Jury honored him with a *premium of encouragement*. The public has seen with great pleasure this first production of a young statuary, and observed in it expression, motion, a good choice of figure, some study, much variety in the characters and the minutiae and a careful execution of the whole.

AFP
Norman Scott

ENDYMION SLEEPING.

ENDYMION, son of *Ethlius* and *Chalyca*, and grandson to *Jupiter*, was admitted into Heaven; but having insulted *Juno*, he was exiled upon earth and condemned, according to some authors, to an eternal sleep; according to some others, to a sleep of 30 years. Other authors relate, that on his demand, *Jupiter* granted him to sleep always without being subject either to the approaches of old age or death. It was during that unconquerable sleep, that *Diana*, enamoured with his beauty, came every night to visit him in a grotto of mount Latmos, and had by him fifty daughters and one son, called *Etolys*. *Endymion* was afterwards recalled to Heaven.

Some mythologists pretend, that *Endymion*, instead of being a shepherd of *Caria*, was the twelfth King of *Elida*, and that what gave birth to the above fiction, is the history of that Prince, who being turn'd out of his Kingdom, retired to mount Latmos, where he gave himself up entirely to the study of the celestial bodies.

Poets and painters have equally exercised themselves on the amours of *Diana* and *Endymion*. GIRODET, who painted the picture of which we here give a sketch, has represented them with all the charms of painting. The figures are of natural size. *Endymion* asleep and stretched effeminately under a plane-tree (platane), conceals no part of his beautiful frame from the eyes of his heavenly mistress. Love, under the enchanting figure of *Zephyrus*, smiles slyly

at his work, removes ingeniously the foliage, and one of the rays of the Goddess's disk, comes and expires on the lips of the shepherd. Near him, his dog is fast asleep, and troubles not the silence of this voluptuous scene.

This picture, is with justice looked upon as the *chef-d'œuvre* of the artist, who painted it at *Rome* in 1792, and immediately sent it to *Paris*. It was exhibited the same year in the Louvre, in the Gallery of *Apollo*, with the other works of the pensionaries of the French Academy at *Rome*. GIRODET was one of the number. The same picture, exhibited in the Saloon of the 7.th year, obtained, by judgment of the Jury, which was composed of artists chosen by the concurrents themselves, the first premium of the first class.

Composition, design, expression, colouring, effect, harmony and a graceful execution, are all united in this fine work. Those, who take the greatest interest in the glory of the artist, have no other desire, than to see him constantly follow the grand and severe principles which guided him in this performance. Happy if the fashion of *high-finished* objects, which begins to introduce itself amongst us, does not alter his ingenious conceptions!

C. Normand sculp.

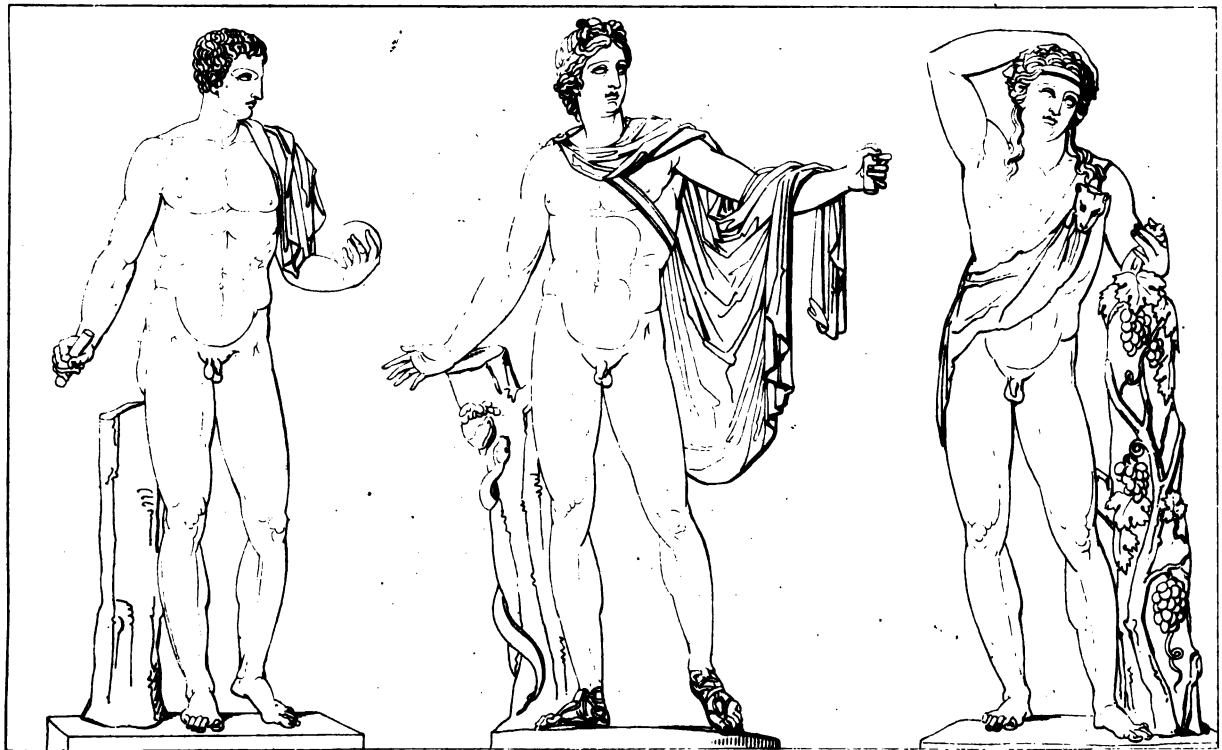
Three Statues of the Saloon of the Muses, Gallery of Antiques.

STANDING upright and dressed in a long tunick, covered by a large cloak, *Urania*, the Muse of astronomy, holds in her left hand a globe and in the other an instrument which serves to measure it. The antique head of this figure, which was not found amongst the others discovered at *Tivoli*, having been fitted to it afterwards, and the arms and other attributes being a work of restoration, nothing proves that this statue is really that of *Urania*; nevertheless it supplies her place in the collection of the Museum. The Muse *Urania* of the Capitol holds in one hand a spying-glass and in the other a rolled paper, on which are traced the figures of the Zodiack. The painters in general represent her cloathed in an azure coloured garment, the head crowned with stars, having near her a globe on a tripod and mathematical instruments.

We have placed on the same plate and on each side of the above statue, 1.stly *Terpsichora*, Goddess of music and dancing; she also presides with *Erato*, over lyrick poetry; she is crowned with laurels and holds a lyre, the body of which is formed of a tortoise-shell and the branches of two goats-horns. The lyre is an attribute equally applicable to these two Muses, but the form and style of that of *Terpsichore*, distinguishes her from her sister. She is seated and seems to be playing on her instrument. 2.dly *Thalia*, the Muse of comedy; she is easily re-

cognized by the ivy-crown which binds her forehead, by the drum or *tympanum*, an instrument, which like the ivy alludes to the *Bachic* origin of the dramatick art; by the *pedum* or pastoral crook, emblem of *Georgic* poetry, over which this Muse also presides: and infine by the comic mask, her most distinctive attribute. She is seated and dressed like *Terpsichora*.

These two statues were discovered at *Tivoli*, in the villa of *Cassius*. The head of the latter is of pentilick marble, like the figure, but did not originally belong to it.


Normand Sculp.

Three Statues of the Gallery of Antiques. The PYTHIAN APOLLO, BACCHUS REPOSING, MARS CONQUEROR.

THE first, presents the most sublime work of sculpture, which has escaped the ravages of time, and been handed down to us. This admirable statue, known under the name of the *Pythian Apollo*, or the *Apollo of the Belvider*, represents this God as conqueror of the serpent *Python* or of the giant *Tithye*, who had attempted to violate *Latona*.

The proportion of this figure, is above human stature; his attitude is full of grace and majesty; his noble and elegant form bespeaks the agility and vigour of youth. His quiver is suspended by a belt, a light mantle covers his shoulders and is thrown over his left arm; gentle *Zephyrs* seem to play in his hair; his mouth half open and his nostrils a little destended, indicate the velocity of his course : he has just stopped an instant to fling an infallible dart, and he seems to contemplate his prey with that noble calmness and intrepidity which characterises a divine nature.

The bounds of this work will not permit us to enter into a minute examination of this *chef-d'œuvre* of beauty. Condemned therefore to silent admiration, we feel the double regret, of being unable to describe it as it deserves, and of offering in this engraving a too feeble imitation of one of the finest monuments of antiquity.

The *Apollo of the Belvider* was found towards the end of the 15.th century, in the ruins of ancient

Antium (1), a City, known at this day, by the name of *Capo d'Anzo*, and situated twelve leagues from *Rome*. *Julius II*, who was then Cardinal, purchased this statue, and caused it to be placed in the Belvider of the Vatican. It is supposed to be of ancient Greek marble. We have no evidence of the name of the artist. Part of the right arm and the left hand have been restored by *Angelo da Montorsoli*, pupil of *Michael Angelo*.

The second figure is that of *Bacchus reposing*. He is standing and without any garments, except a goat's skin which covers a part of his breast and falls over his right hip. He is crowned with ivy; his left arm rests on a trunk of elm, entwined with a vine, of which he grasps a luxuriant bunch. His right arm is raised and reclined negligently on his head; an attitude by which the ancients expressed repose. His vigorous full limbs are characteristic of this warlike and voluptuous Deity.

This statue of Greek marble, of a fine execution and high preservation, was taken from the gallery of *Versailles*.

The third figure is announced under the title of *Mars conqueror*. But the head and arms being works of restauration and it possessing other equivocal additions renders this denomination doubtful.

(1) This city gave birth to *Nero*, who embellished it at an enormous expence; and probably the statue of the *Apollo of the Belvider* was among those which that Emperor caused to be brought from Greece.

Bouché pinx.

Normand Sculp.

CLEOBULUS *giving his Daughter lessons of wisdom.*

CLEOBULUS, one of the seven Sages of Greece, was son of *Evagoras*. Having made a voyage to Egypt, he there studied the philosophy of the inhabitants of that country. He was cotemporary of *Solon*; but we know little of him, save by some few of his maxims which have been collected.

He recommends to all men, not to be puffed up with pride in prosperity, nor cast down in affliction; to be obliging towards their friends, in order to encrease their attachment, and towards their enemies, to change their hatred into friendship, &c. *Cleobulus* died aged 70, about the year 360 before J. C.

This philosopher left a daughter, named *Cleobuline*, who was equally celebrated for her wit and her beauty. Her enigmas were admired by the Egyptians; but without doubt, t'is only the most indifferent of them which have reached our days; those which have been transmitted to us, would not be worthy of a place in the meanest of our journals.

M.r BOUCHER, painter of the picture of *Cleobulus*, of which this number presents the sketch, has represented this philosopher conducting his daughter, in the flower of her youth, before the statue of *Minerva*, to which she offers a basket of flowers.

The attitude of the father expresses the interest he takes in inspiring a due relish for his instructions; that of *Cleobuline* indicates attention and docility.

This pleasing picture has been much admired in the last Saloon. It unites to the purity of

design, a clearness of coulouring and neatness in the execution.

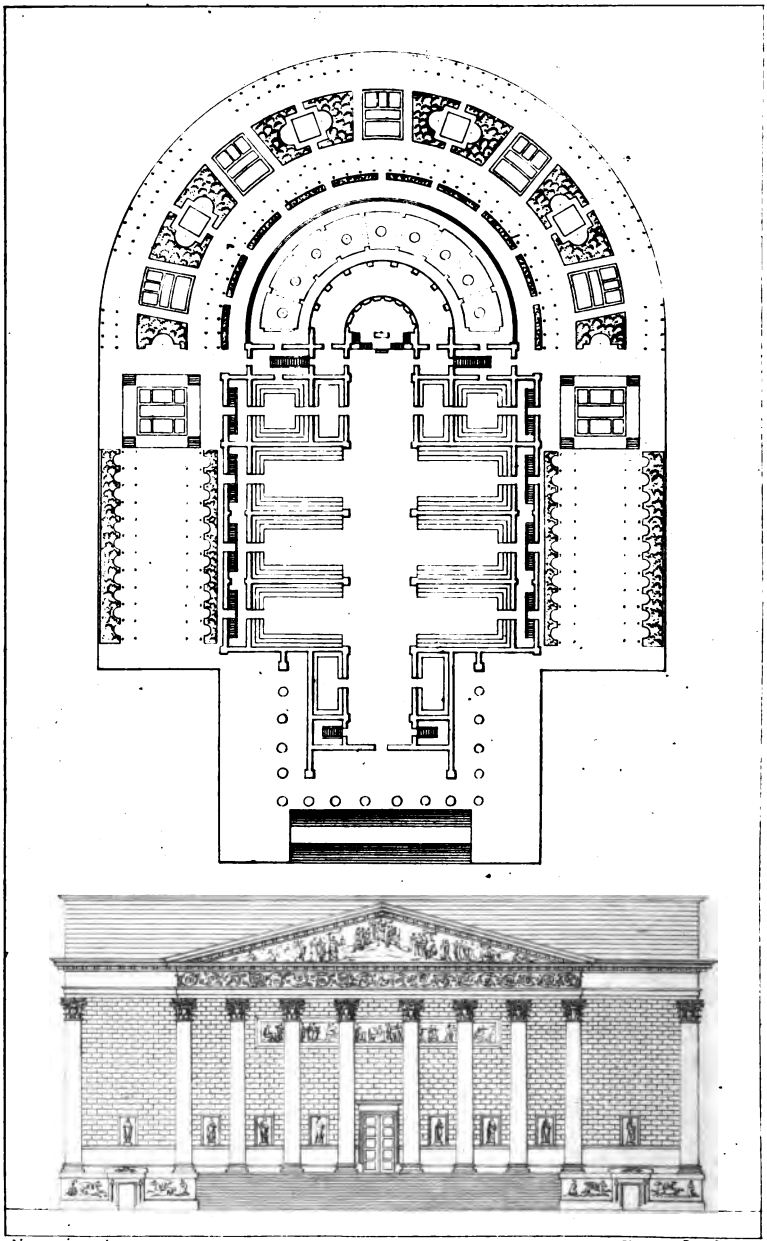
M.r BOUCHET is at present one of the pensioners of the French School of fine arts. When he concourred in the year 5, for the grand prize of painting, there had been none distributed during the space of four years. That year, there were three : they were adjudged to *Bouillon*, pupil of *Monsiau; Guerin*, pupil of *Regnault*, and *Bouchet*, pupil of *David. Hersent*, pupil of *Regnault*, obtained a second prize. The subject was the death of *Cato* of *Utica.*

In another number of the Annals, will be published the engraving of the picture for which *Bouillon* obtained the prize. It did infinite honor to this young artist.

We also intend to present our subscribers with the three works which have this year obtained the first prizes of painting, sculpture and architecture.

With regard to the designs of architecture, our subscribers have perhaps remarked that several of those which have been offered to them are of departamental columns; but it would have been difficult to abridge the number of them.

This concours having marked a period interesting for the art, it was natural to consecrate in a collection the form of the principal monuments, of which the composition has reunited the generality of the suffrages. They have been demanded by several subscribers who were desirous of having an idea of these designs, awaiting their execution.



Caisne, junr. inv.

Normand Sculp.

Plan and elevation of the national Library, projected in the year 7, by GISORS *junior, on the constructions already begun for the Parish Church of the* Magdalen.

THE necessity of removing the national Library from an edifice, wherein the dignity as well as safety of this truly valuable establishment, was compromised, furnished M.r GISORS with the idea of employing in a useful manner those foundations, on which several millions had already been expended. The nature of these constructions, their immensity, their being perfectly unconnected with any other building, seemed to him in every respect suitable for the structure of the Library. The decree of Government, wich orders the removal of it to the Louvre, deprives M.r GISORS of the hope of seeing his project realized. Nevertheless he has no cause to regret his speculative labours, since they obtained him a prize of encouragement in the eighth year.

A brief discription of the plan.

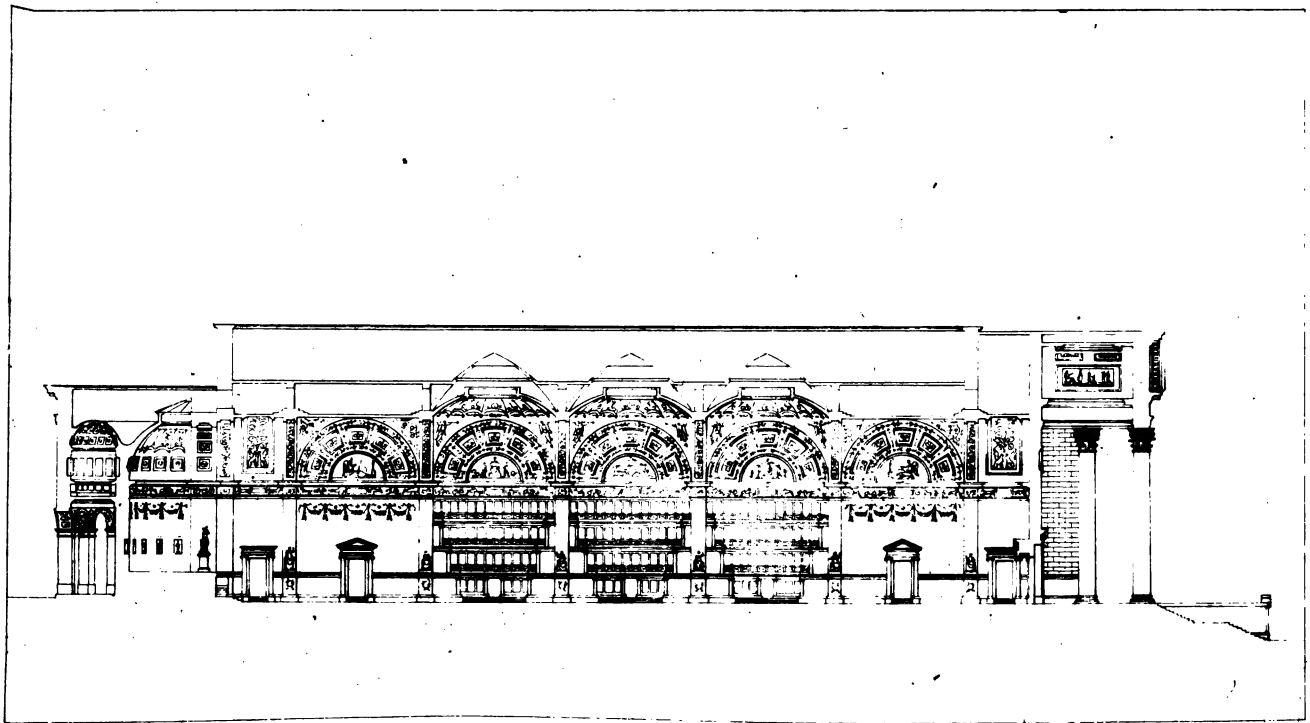
The division of the plan is as much as possible subjected to the dispositions and proportions of those constructions, on which the project has been formed. It is also made to correspond with part of the existing foundations, according to the plan originally given for the Parish Church of the *Magdalen.*

An immense gallery of 80 *mètres* (about 240 feet) long, by 14 *mètres* (about 42 feet) wide, and six spacious halls contiguous to it, constitute the principal

interior part of the Library. Four stories of book-cases, disposed in an amphitheatrical form, garnish the halls, on a space of 1200 *mètres* (3600 feet) by a reduced height of 2 *mètres* 45 *centimètres* (about 7 feet). Four grand repositories and two halls, destined one for manuscripts and one for engravings, have their respective entries from the great gallery above mentioned. This same gallery is terminated by a Temple to *Apollo*, surrounded by the *Muses*.

Behind the Temple is an exterior portico, and above that a circular hall for the reception of the medals and the divers antiquities. A garden, situated behind the main building, contains pavillions for the use of the librarians and other persons attached to the service of the Library. Each pavillion having its separate and respective entrance from the street. To the right and left of these pavillions are walks, planted with trees, and ornamented with the statues of eminent men.

The elevation presents a peristyle of eight Corinthian columns, supporting a pediment, decorated with a *basso-relievo*, representing *Parnassus*.



Views, Jones inv.

Normand Sculp.

Section of the national Library, by GISORS junior, *continuation of the preceding plate.*

AT the first view of the section, it is easy to discover that the six halls, garnished with book-cases, are terminated by arched vaults which penetrate into the *cul-de-four*, of the great gallery, of which the two extremities are covered by a vault, called *voûte-d'arrête*.

All the arches are decorated with divers ornaments, emblematical of the arts and sciences; and they are pierced by several sky-lights which serve to light the whole Library.

With the exception of the book-cases and their dependances, nothing would have been constructed of combustible matters. The ridges were designed to be in arches of an *ogive* form and would have been constructed in potter's ware or in brick.

The Centaur CHIRON *teaching* ACHILLES *the art of shooting with the bow.*

IMMEDIATELY after the birth of *Achilles*, son of *Thetis* and *Peleus*, his mother plunged him in the Styx, to render him invulnerable, and confided him to the Centaur *Chiron*, worthy of the charge by his profound knowledge and skill in medecine, music and the art of war. This Demi-God, son of *Saturnus* and *Phillyre*, having fixed his residence at the Court of *Peleus*, applied himself particularly to the education of the young *Achilles*. He fed him with the marrow of lions, bears and tigers, and trained him up to combat.

Chiron who had also for his pupils *Esculapius*, *Castor* and *Pollux*, *Hercules* and *Jason*, may be considered as one of the most ancient personages of Greece; since he preceded the conquest of the golden fleece and the *Trojan* war.

The ancients gave the name of Centaurs to the inhabitans of the marshes of *Nephele* in *Thessaly*, to whom they attributed the form of half-man, half-horse. They were the first who acquired the knowledge of breaking inhorses; and t'is most probable that *Chiron* has been represented under that monstrous configuration, for no other reason, than that he was of the number of those who excelled most in that art.

It was upon the merits of this picture, known by the appellation of the *Education of Achilles*, and of which we here give a slight sketch, that REGNAULT, in 1783, presented himself to the Royal Academy of

Regnault pinx. *C. Normand Sculp.*

Painting, where he had been approved the preceeding year. The picture was exhibited the same year in the Saloon of the Louvre, and the artist was loaded with applause.

In effect, elegance and purity of design, freshness and animation of colouring, and a masterly grace of pencil, are found reunited in this beautiful performance, one of the most happy that painting has offered, at a period which has given a new spring to the imitative arts.

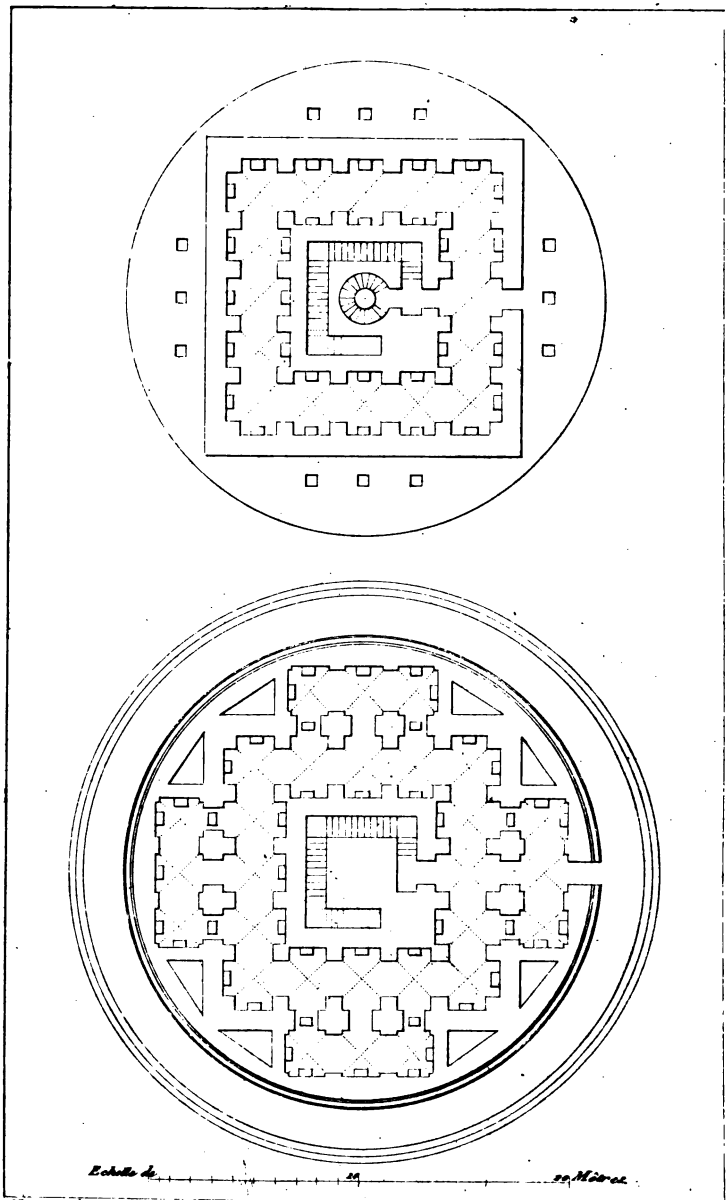
We admire therein the young *Achilles*, conducted by *Chiron* into a barren desert, the retreat of wild and savage beasts. Already he has overthrown a lion, and having just discovered a new prey, attentive to the voice and movements of his governor, he endeavours to seize the means of assailing the monster with sure and well directed strokes.

At the feet of the Centaur and of the young son of *Peleus*, we perceive the lyre, which charmed their leisure moments.

No artist is ignorant that REGNAULT, after a residence of seven years in Italy, has constantly demonstrated by his example and by his lessons, the happy effects that result from the study of the antique; and that he is one of those to whom numerous pupils owe the inestimable advantage of being directed and upheld in a career, wherein a thousand deceitful turnings may lead the traveller astray, and prevent him from ever attaining the true purport of his labours.

A pupil of REGNAULT, and at the same time his friend, I sould be fearful of wounding his modesty, by the expression of those sentiments, with which my sincere esteem for his rare talents and my own par-

ticular gratitude inspire me. May I in time acquire the right, of offering him another testimony of my respect, and by endeavouring to walk in his steps, reflect back on him one day, the honor of the suffrages and approbation of the public to which I eagerly aspire!



Moreau inv.

C. Normand Sculp.

Plan of the interior of the basis and pedestal of the national Column.

In order to attach an idea of morality to that of Glory and Triumph, which the aspect of the national Column naturally creates, as it is in general by sacrificing their lives for their country, that heroes attain to immortality, the artist has contrived galleries in the interior of the basis and pedestal, which are destined to receive the ashes of those patriots whose names will be inscribed on the monument.

Thus by the means of interior catacombs, of which the sight will only be permitted on certain festivals, the national Column will acquire the double character of religious and triomphal; the exterior with its accessories, will be consecrated to the manifestation of Glory and Triumph, while the funeral emblems, reserved for the interior, will be in no wise announced on the outside, save by the inscription on the pedestal, of the names of the most celebrated men.

These interior vaults, symetrically disposed, will increase to the view by the repetition of their form and the number of piers, betwixt which will be placed niches; and it is difficult to conceive, how so small a space, which wears no other appearance exteriorly, than that of a solid mass, can possibly contain so

great a number of sepulchral chambers and funeral monuments.

Total height of the column, in its present state, including the figuré which terminates it, 54 *mètres*, 23 *centimètres*, or about 167 feet; diameter of the shaft 3 *mètres*, or 11 feet; diameter of the basis 34 *mètres* 746 *millimètres*, or 67 feet.

E. pereins imp. C. Normand Sculp.

Statue by ESPERCIEUX.

AN allegorical figure, representing the French Republic. She is crowned with laurels : her costume is composed of a long tunick and a mantle or cloak. She is armed with a pike and holds in her left hand, some ears of corn, symbols of abundance and prosperity.

The model of this figure, which is fourteen feet high, has been executed by ESPERCIEUX, and at present terminates the national Column, untill the completion of the Statue which is to crown this monument, and which will be executed in brass.

Two Basso-relievos of the Pedestal of the national Column.

THEY are to be executed in white marble, on a ground of green granite, which will form a kind of *Cameo*, and help to detach the allegorical figures of which these basso-relievos are composed.

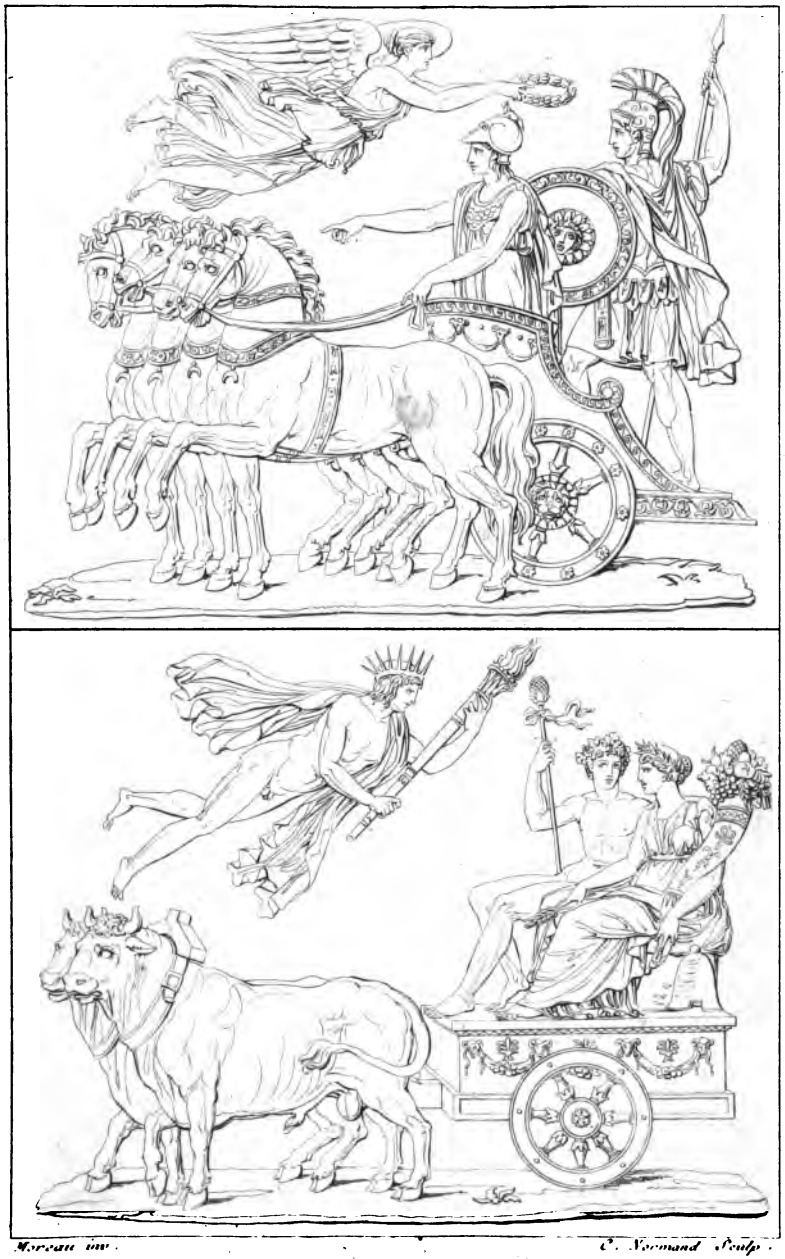
On a car, drawn by four flying coursers, stands *Mars*, resting on his lance. *Wisdom*, under the form of *Minerva*, guides his car, and *Victory* hovers in the air, ready to crown the God of combats.

The side of the pedestal which receives this basso-relievo, fronts the Thuileries.

The second basso-relievo, which is placed on the opposite side, represents *Bacchus* and *Ceres*, seated on a car drawn by oxen.

Near them is a Bee hive, emblem of riches and of the republican government.

The God who animates with his vivifying powers the fruits of the earth, comes and presents them his torch. These two basso-relievos are of the composition of MOREAU.



Mercau inv. C. Normand Sculp.

The President MOLÉ, *seized by the factious instigators of the wars of* la Fronde.

UNDER the minority of *Louis XIV*, and during the ministry of Cardinal *Mazarin*, the flames of civil war burst forth in the very center of *Paris*. The people were oppressed with taxes; the salaries of the officers of Parliament were witheld; and two parties declared themselves under the names of *Frondeurs* and *Mazarins*.

On the 16.th August 1648, the Cardinal caused *Peter Broussel*, Counseller of the Great Chamber, to be arrested. This arbitrary act made more noise than was expected; the people rose tumultuously and flew to arms; the shops were shut, and chains were extended in different parts of *Paris*. (This period has been denominated the Day of the Barricades.)

The next day, the hall of the Palace was filled with an immense multitude, crying out *Broussel! Broussel!* The Parliament (to the number of a hundred and sixty officers, in their habits of ceremony) went out to them, and proceeded to the Royal Palace; it was received in all the streets thro' which it passed, with acclamations and universal applause. All the barricadoes gave way at its approach. The first President spoke to the Queen with freedom and animation, but nothing positive was resolved on, relative to the counseller *Broussel*.

The Parliament on its return from the Royal Palace, saying nothing of the liberation of *Broussel*, found a melancholy sullen silence take place of the past accla-

mations. On its arrival at the *Barrière des Sergens*, where the first barricade was established, it was saluted with murmurs, which it succeeded in appeasing. The menaces of the second, were in like manner eluded. The third, which was at the *Croix du Trahoir*, made some resistance, and one of the waiters belonging to an eating-house, advancing with others of his party, and presenting his hallebard to the breast of the first President, cried out to him : « Turn, » traitor, and if thou wilt avoid being massacred » theyself, restore us *Broussel*, or bring us *Mazarin* » and the Chancellor as hostages ».

Five Presidents (*à mortier*) and upwards of twenty counsellors, endeavonred to escape by mixing in the crowd.

The first President alone remained firm and unshaken. With deliberate coolness, he rallied what he could of his company, constantly maintained the dignity of the magistrature, both in his words and deportment, and returned with slow and steady pace to the Royal Palace, amidst a torrent of injuries, execrations and blasphemies.

Such is the subject of the annexed plate, after the picture painted in 1779, by VINCENT, for his reception at the Academy. It was exhibited at the Saloon of the Louvre, and established the reputation of the artist. An easy and animated composition, action, vivacity, variety in the characters, a striking effect and bold execution, distinguish this performance, which is esteemed with reason as one of those which do most honor to this painter.

The size of this picture, is ten feet square. It was ordered for the King, and was to serve as a model

for the manufactory of the Gobelins, where it has been executed in tapestry, and is still to be seen there. It was M. *d'Angivillers* (at that time director of the Royal edifices), who set these works on foot; and it is to them that the artists in general owe this institution so favorable for the display of their talents.

The King commanded VINCENT to paint a duplicate of this composition, of which he made a present to the President *Molé*, descendent of the first President, here discribed.

This second performance was placed at *Champlâtreux*, where it yet exists.

THE THREE GRACES.

THE *Graces* were, according to the most common received opinion, daughters of *Bacchus* and *Venus*; according to others, of the *Sun* and *Eglæ*, or of *Jupiter* and *Juno*, or of that God and *Eurynoma*.

The Athenians and Lacedemonians admitted but two of them, whereas in many parts of Greece four were acknowledged; but the greater part of the poets have fixed their number to three, and distinguished them by the names of *Eglæ*, *Thalia* and *Euphrosyne*. They accompany *Venus;* and it is to them that the Goddess of beauty owes the attractive power of her charms and the universal sway of her empire.

The ancients expected from these benificent Divinities, the most precious of all gifts; viz : gaiety, evenness of temper, engaging manners, liberality, eloquence and wisdom. They also preside over benefits and gratitude.

Eteoclus, King of *Orchonomenia*, was the first that caused a temple and altars to be erected in their honor; others say that it was *Lacedemon*, the 4.th King of the Lacedemonians. They received the same kind of hommage at *Elis*, *Delphos*, *Perge Perinthia*, *Bizantium*, &c. &c. They had temples in common with other Deities, such as *Cupid*, *Mercury* and the *Muses*.

All Greece abounded with pictures, statues, inscriptions and medals, which attested the worship of them.

At *Pergamo*, there was a picture of these Goddesses, painted by *Pythagoras* of *Paros;* another at *Smyrna*,

by *Apelles; Socrates* made their statues in marble, and *Buphalus*, in gold.

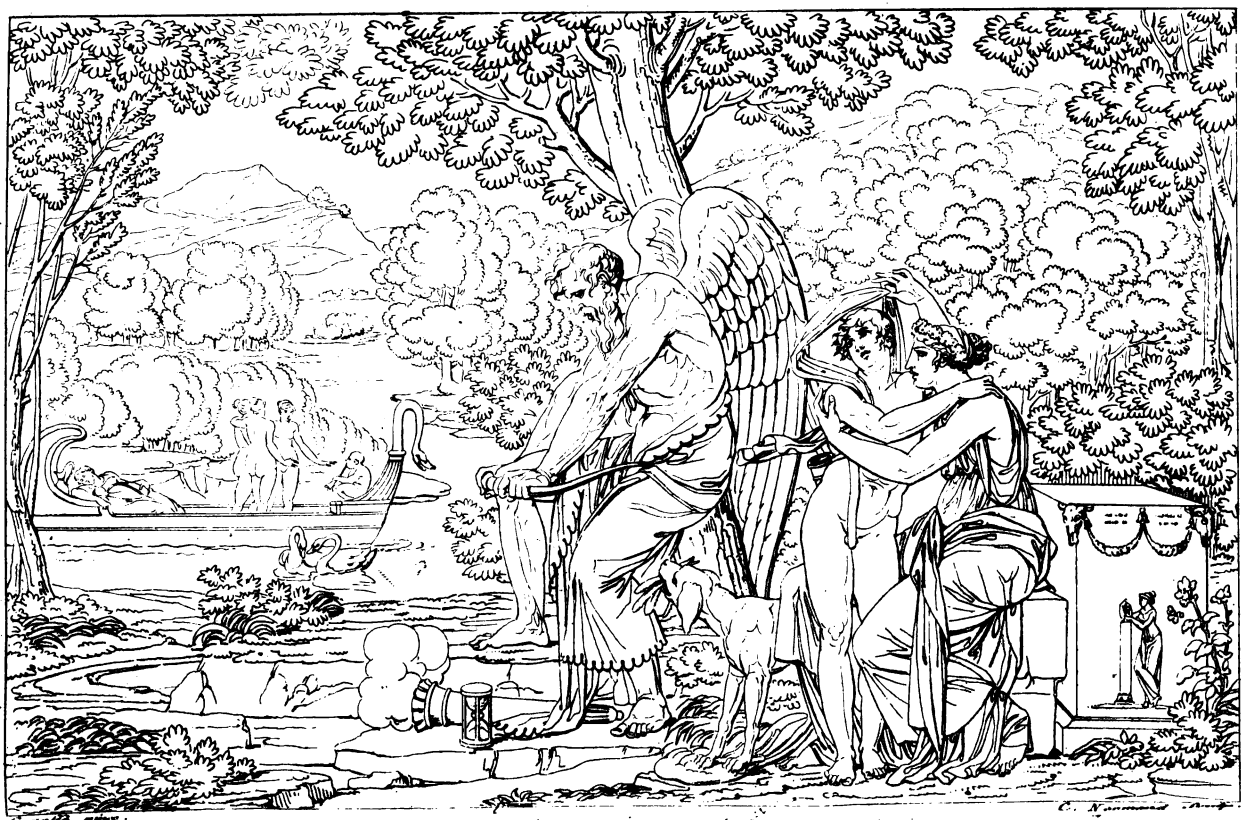
Their symbols were numerous. At first, they were represented merely by rough unpolished stones; afterwards under human forms, and cloathed with light, transparent stuffs; last of all entirely naked.

They are painted 1.° young, because the art of pleasing has always been considered as an attribute of youth; 2.° little and of a slender shape, because that art sometimes consists in triffles, a gesture, a smile a something or nothing inexplicably engaging. Though they were regarded as virgins, *Homer* gives spouses to two of these Divinities, the heavy God of sleep, and the deformed *Vulcan.* The statues of the *Graces* were to be seen at *Elis;* one holding a rose; the other, a branch of myrtle, flowers particularly consecrated to *Venus;* the third a die, expressive of the natural inclination of youth for play and amusements. They were sometimes represented in the midst of the most hideous Satyrs; the statues of the latter were even frequently hollow, and on opening them, small figures of the *Graces*, were found therein. It was to these emblematical statues, that *Socrates* used to compare himself, indicating thereby, that we ought not to judge of men by their appearance, and that a mean, disgraced exterior, oftentimes conceals a soul fraught with the most precious gifts and a mind replete with knowledge.

The picture of the three *Graces*, of which this plate presents a sketch, is the work of REGNAULT, and was exhibited two years ago, in the painting room of the artist at the Louvre, together with those of *Hercules* delivering *Alcestes* from Hell, and the death

of *Cleopatra*. The size of that of the *Three Graces*, is rather less than half nature; its combined perfections are a pure and correct outline, delicacy of colouring, charm of expression and a clear harmonious effect.

The ground presents no ornament or accessory whatever.



CUPID *consoling himself with* FRIENDHIP, *for the outrages of* TIME.

CUPID, abandoned by Youth and the Graces, consoles himself with Friendship for the outrages of Time; after the picture painted by C*RAFFE, and exhibited last year in the Saloon of the Museum.

Time has just broken the weapons of the God of Love. Freed from his magic bandeau, this bewitching Deity flies to the arms of Friendship and sheds tears in her bosom; he seems to abandon without regret to Fidelity, the attributes of inconstancy; and the warm, but transitory enjoyments, are replaced by a delicious and durable sentiment which is prolonged even beyond the existence of the beloved object. In the distant view, we see Youth, under the figure of *Hebe*, accompanied by the Graces, crossing a river in a light boat, image of human life.

This ingenious allegory is treated with spirit, elegance and erudition. The public has remarked in the picture, a tasteful design, harmony of colouring and a brilliant effect.

The same exhibition as also those of the preceeding years contained a series of Turkish scenes, painted *à l'acquarelle*, by the same artist.

They afford the most complete gratification, by

the gracefulness of their composition truth of characters and exactitude of *costume*.

It is the intention of the author, to have this interesting collection engraved and to join thereto, the remarks which he made on the manners and customs of Turkey, during his abode in that country.

The above picture of CARAFFE, was crowned by the Jury, and obtained a prize of the second class; it now adorns the apartment of Madame *Bonaparte*, in the Consular Palace.

Cavalier inv. Normand Sculp.

ALLEGORICAL FIGURE OF WAR,

A model in plaster, 5 feet high, destined to be executed in stone, for the exterior of the Palace of the Sénat conservateur.

THE ancients represented *War* with the same attributes as *Bellona*; this latter, daughter of *Phorcis* and of *Ceto*, sister or wife of *Mars*, to whom she was equal in power, had a temple at *Rome*, in which the senate gave audience to the ambassadors. At the entrance was a small column, named *the Warrior*, at which they threw a lance, each time they declared war.

This Goddess is usually represented on a car, which overthrows every thing that opposes its passage. *Fear* and *Death* precede her. *Fame* who hovers around her, blows his double trumpet and spreads universal horror and alarm. *Homer* gives him a brazen front. *War* has also been characterized by the figure of a Fury, armed with a naked sword, her hands stained with blood, her face inflamed, and her head surrounded with horrible hissing serpents.

Cloathed with a short tunick, girt with a double belt, the shoulders and part of the right arm covered with a cloak, the head surmounted with a helmet, holding in one hand a naked sword and in the other a thunderbolt, *War* is here represented with every attribute that can render it terrible.

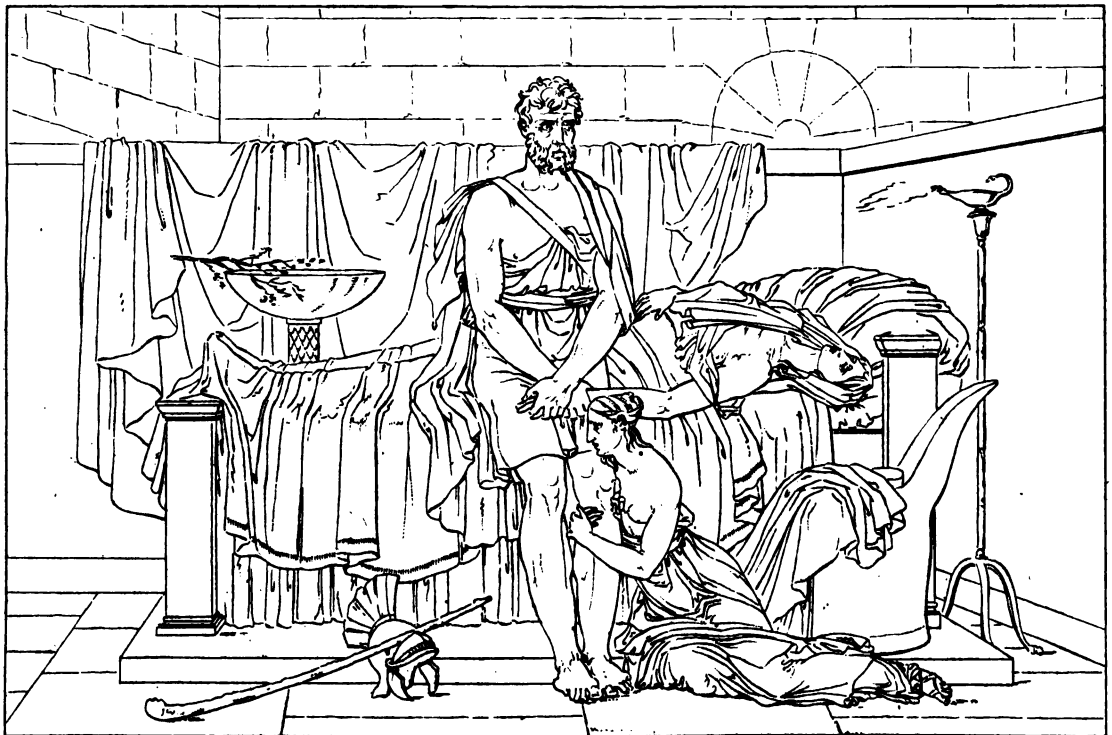
Ears of corn of which the stalks are broken, fruits poured forth from a cornucopia and trodden

under foot, announce this distructive scourge which lays waste the productions of the earth; this devasting demon, who converts the fields into a theatre of blood and carnage.

The choice of the accessories employed by Mr. CARTELIER, proves that his model has been executed some years. Had he then foreseen the glorious period, which brings back the blessings of concord, among the divers people of Europe; had he considered *War* as tending ultimately to Peace, he had represented it (according to the custom of the ancients) under the figure of *Mars*, holding in his right hand a lance, and in the left a *Caduceum*.

This model, exhibited in the saloon of the year 8, obtained the suffrages of the public.

The form is elegant, the drapery of a superior stile of excellence, and the whole, of a masterly execution.



Guérin pinx.

C. Normand sculp.

MARCUS SEXTUS, *escaped from the proscriptions of* SCYLLA, *finds, at his return, his daughter in tears near the death-bed of his wife, who had just expired.*

WE shall ever remember with the most lively interest, this first performance, this *chef-d'œuvre* of a young artist, who has made his *début* in so brilliant a manner, that he leaves to the friends of the fine arts no other wish to form, than that of seeing so rare a talent maintained in the same degree of perfection. The picture of *Marcus Sextus* attracted every day a concours of spectators to the Saloon of the 7.th year; and commanded the admiration, not only of the *connoisseurs*, but of every soul endowed with sensibility.

In effect, it is impossible to contemplate, without a profound sentiment of terror and pity, that victim of misery and grief, who has bid adieu to life just at the moment, when the presence and the tender solicitude of her husband, might perhaps have recalled her to its enjoyments; that young maiden, embracing the knees of her father, divided between sorrow for the loss of her mother, and the joy which she feels at being blessed once more with the sight of the author of her existence; and lastly that warrior, banished by a bloody tyrant, and finding on his return to his formerly happy dwelling, a scene of bitterness and dispair.

We will not here enter into a detail of the merited eulogiums, with which GUERIN was loaded, the interesting assemblies, the brilliant *fêtes* of which he was the object; all the editors of the daily prints, were eager to collect and publish the accounts of them, thereby rendering a public homage to an elevated genius, (tempered at the same time by the touching charm of sensibility); to the grand simplicity of his composition, to the strength and truth of the expression, perfection of the attitudes, vigour of

colouring, and to the graceful touches of his masterly pencil.

This admirable picture, which must ever be considered as one of those which do the greatest honor to the french School, obtained by the unanimous voice of the Jury of arts, the first prize of the first class. It had already been publicly crowned by the artists, even by the rivals of GUERIN.

The poets sung its praises with emulation; and if any thing can add to the glory of the painter, it is the unaffected modesty, the extreme embarrassment with which he received such universal compliments and marks of distinction.

The artists, in a body, then presented a petition to the Directory, praying them to insure to themselves by purchase the possession of this inimitable work. We know not by what fatality of circumstances, Government (who has bought the pictures of several artists) neglected to keep this. It now belongs to a private gentleman.

BOUILLON, painter and pensioner of the Republic at the national School of arts, has made a drawing of it; and BLOT, well known by the finished style of his engravings, has been for some time occupied, in multiplying by his ingenious art, this beautiful performance, one of the most precious of the modern School.

If the slight sketch which we here present, is far from giving a just idea of the beauties of the original, it may at least exhibit the composition, the disposition of the *ensemble*, to those who have not seen the picture, and recall the pleasing remembrance of it, to those who have had an opportunity of admiring it.

This plate has been executed after a drawing, traced by the author himself, of *Marcus sextus*.

Le Noir inv.

C. Normand sculp

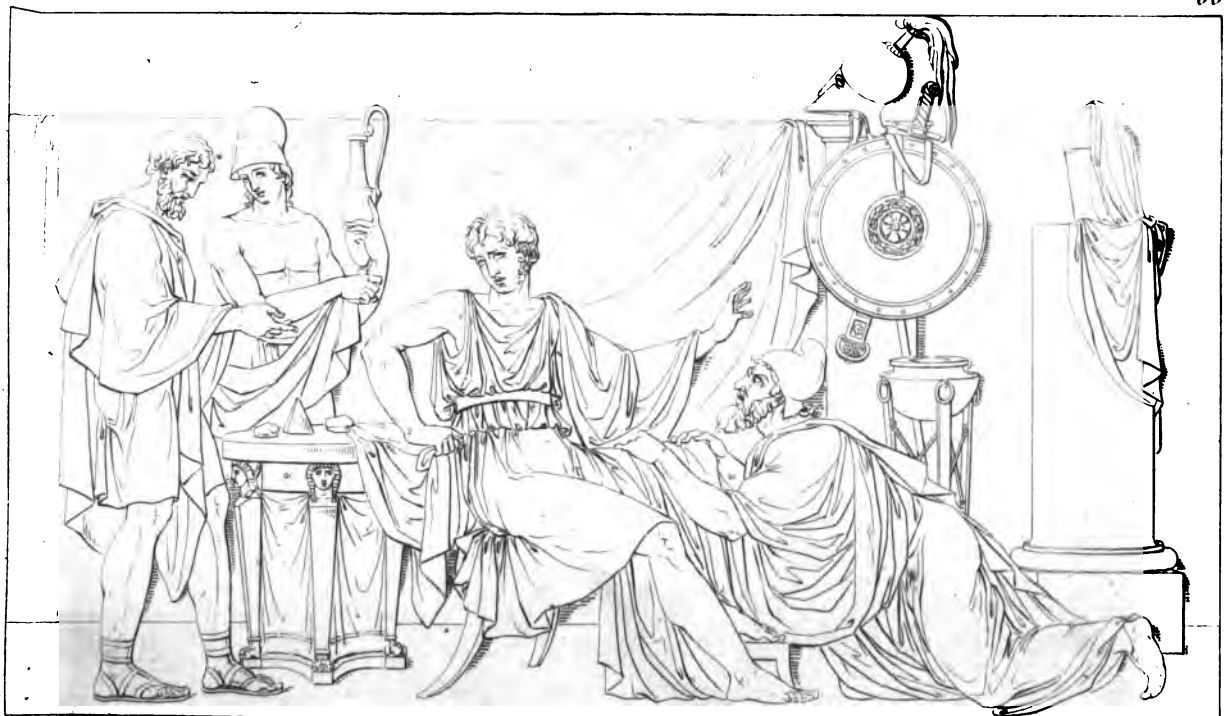
Monument to the glory of GOUGEON.

THIS engraving, represents the monument erected in one of the halls of the Museum of French monuments (*rue des Petits-Augustins*), to the memory of *John Gougeon*, architect and sculptor of the french School, born about the year 1500, and killed by the shot of an arquebuse (or hand-gun) as he was working on his scaffold at the Louvre, the 24.th of August, St. Bartholomew's day. (*John Gougeon* was a calvinist.)

He was the most able sculptor that ever appeared in France: he obtained the glorious title of the *French Phidias*. Every production of his chisel is admirable in its kind. Among others of his works, are particularly remarked the fountain *des Innocens*, ornamented with basso-relievos representing Naïads; the triumph of *Venus*, of *Amphitrite*, &c.; at the Louvre, in the hall of the *Institute*, four colossal figures, supporting a kind of gallery; in the court of the Louvre, several basso-relievos, in the style of the fountain *des Innocens*, of which the first was placed in 1550; at the *hôtel de Carnavalet*, *rue Culture Ste.-Catherine*, are some basso-relievos, representing two lions, figures of *Fame*, *Victory*, &c.; and in the Museum of french Monuments, is a basso-relievo, of a most correct design, and beautiful execution, representing *Christ* in the sepulchre.

To honor the memory of an artist, who has so conspicuously illustrated France in the 16.th century, M.r *Lenoir*, keeper of the above mentioned Museum, has thought proper to erect this monument, and to employ in the formation of it the very works of *John Gougeon*. The two basso-relievos which accompany his bust, have been moulded on those which he executed at the Louvre. The one below the bust is of the fountain *des Innocens*. The drawing and explanation of this plate have been furnished by M.r *Lenoir*, keeper and administrator of the Museum of french Monuments.

We cannot terminate this article, without rendering him the tribute of praise which he so justly merits, for the order which he has established in the distribution of the objects confided to his care, and for the zeal which he displays for their preservation and restoration. Of a multitude of monuments, dispersed throughout *Paris* and the departments, he has formed a valuable Museum of french Sculpture. A distinct and separate hall, is consecrated to the productions of each century, and decorated, according to the taste which characterizes the different epocas of the art. *Lenoir* has transformed into an Elysium, the spot of ground, which heretofore constituted the inclosure of the convent called *Petits-Augustins*. Upwards of forty statues, adorn this peaceful garden. Funeral urns, disposed on the walls, tombs tastefully placed on verdant carpets, shaded with poplars, pines and cypresses, give to this solitary retreat, a touching aspect of melancholy and feeling. The unfortunate lover, there reads with commiseration, the names of *Abeilard* and *Heloise*, graven on the ruins of their tomb. The Frenchman, jealous of the glory of his country, sees therein with enthusiasm, the different sarcophages wherein repose the remains of *Molière*, *La Fontaine*, *Descartes*, *Jacques Rhault*, his worthy competitor, of several other illustrious personages, and the modest epitaph of *J. B. Brizard*, who was long the ornament of the French stage, and of whose brilliant talents, time has not yet effaced the remembrance.



Noublin inv.

C. Normand Sculp.

PRIAM, *throwing himself at the feet of* ACHILLES, *to obtain from him the body of* HECTOR. *A basso relievo by* NORBLIN.

PRIAM, after having rebuilt the walls of *Troy*, reigned therein peaceably during the space of 12 years. He had rendered his dominions the most flourishing of all Asia, when *Paris*, one of his sons, repaired to *Sparta*, carried off the wife of King *Menelas* and conducted her to the court of *Priam*. This act of violence caused a general revolt throughout Greece; its Kings formed a league against *Troy*, and after a siege of ten years, razed it to the ground.

Achilles, the most valiant of the Grecian heroes, had been witness of the death of his beloved friend *Patrocles*, killed in combat by *Hector*. He flies to arms, attacks the murderer of his friend, defeats him, trains his body, attached by the feet to his car, thrice around the walls of *Troy* and the tomb of *Patrocles*, and at length yields it up at the prayer of *Priam*.

The subject proposed for the grand prize of sculpture, in the 8.th year, was the moment when *Priam*, after having passed through the Grecian camp and penetrated into the tent of *Achilles*, throws himself at the feet of the conqueror, conjures him to restore the body of *Hector*, deprived of funeral honors, and will not quit the humiliating posture, to which he is reduced by paternal affection driven to dispair, untill he shall have softened the son of *Peleus*.

This young hero, whose vengeance is satisfied, is touched by the tears of the venerable old man.

His heart opens to the sentiments of pity, and he grants to *Priam* the bloody, mangled remains of his son.

The basso-relievos of the concurrents having been exhibited in one of the halls of the school, the judges were of opinion, that not one was sufficiently perfect, to deserve a first prize.

They decreed two prizes of the second class. NORBLIN, a Prussian by birth, pupil of *Stouf*, obtained the first of the two. The annexed engraving presents a sketch of his composition. It possesses a style truly historical, expression, and a tasteful choice of attitudes and drapery. We have reason to hope that this young artist, by redoubling his application and study, may at the next concours, have the satisfaction of seeing his efforts crowned with a success equal to his most sanguine wishes.

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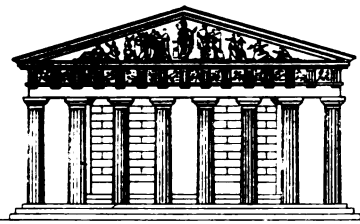

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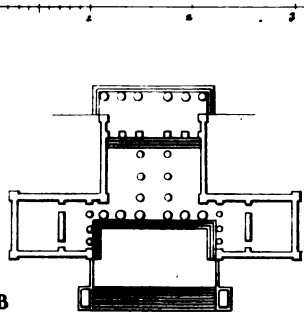

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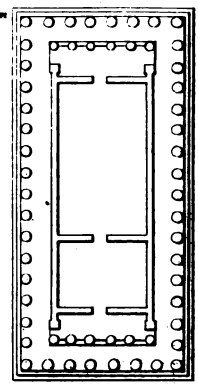

A

Echelle des Plans

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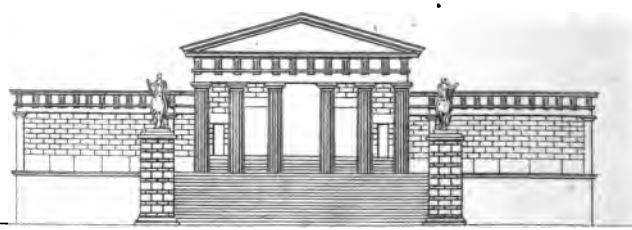


B

C. Normand, Sculp.

PARTHENON OF ATHENS.

WHAT eye, sensible to the harmony of proportion, but will be agreeably flattered at the view of that simplicity, of that regularity of form which is to be found in that *chef-d'œuvre* of Grecian architecture, the temple of *Minerva*, called the *Parthenon of Athens?*

What travaller, who has had the good fortune to tread the high famed land of Greece, to climb with impatient curiosity the rock of *Acropolis*, but has been struck with the imposing effect of that majestic portico, and has not at the foot of those columns, rendered (by his admiration), a just homage to the refined taste of *Pericles*, and to the genius of *Phidias?*

Could it have been possible to produce a more grand effect? at the same time could the means employed be more simple? A rectangular parallelogram, having eight columns in front, and seventeen on each side, compose the whole magic of this edifice, whose whiteness illumined with the rays of the Sun, reflected a far off its *éclat* on the plains of Attica. A smooth polished wall received the shadows of these columns, and gave an improved effect to their cylindrical form, and to the delicate work of their channelling. The richness of the entablature which crowns them, and which marks uninterruptedly the easy inclination of the marble roof, its two extremities which form that noble, light and elegant pediment, which the moderns have so much abused of and which they have so often disfigured, complete the delineation of that admirable mass, whereon the eye reposes with delight, and which it wishes to survey without ceasing, because it conceives and follows the design without effort or fatigue.

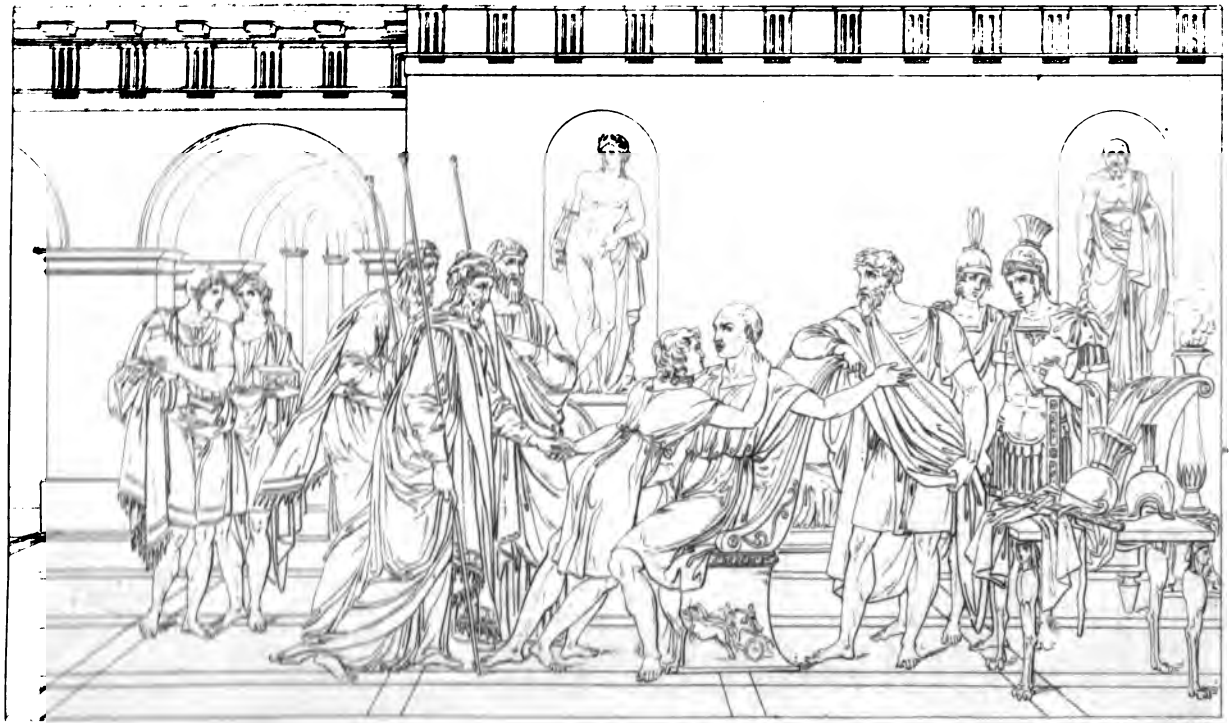
The *Propylées*, those superb vestibules of the citadel, present less uniformity of plan, and the inequality of the ground which has been the cause of this arrangement, contributes to their picturesque appea-

rance. The contrast of the detached colonnade in the middle, with the walls of the adjacent temples, produces a striking and beautiful variety. Nevertheless, it is a matter of doubt, whether or not the whole plan was thus originally conceived, as different parts seem to have been works of addition in latter times.

The two grand pedestals in the front, are not thoroughly authenticated. The English who have made deep researches at the foot of this monnument, *Fauvel* and *Faucherot*, who have carefully examined the foundations, give no confirmation of them. Moreover, the usual style of the Greeks, does not require so great an assemblage of riches for one single facade.

The pediment, which among the ancients, seems to have been used solely in the construction of their temples, has here been employed only as constituting part of the decorations of a sacred enclosure. Among the Romans, this triumphal portico would have been surmounted by an attick bearing a dedicatory inscription.

We read in the voyages of *Scrofani the Sicilian*, that the columns are of three or four courses of stones, united together without morter, with an exactness, which renders the joint imperceptible; and that an axis of ceder wood, varnished with an ochre of the finest red colour, confine these tambours perfectly, so that it was easy for travellers to be deceived, by the idea of their being formed of one single block.



ANTIOCHUS *sending ambassadors to* SCIPIO.

ANTIOCHUS, being at war with the Romans, was desirous of entering into a treaty of peace with *Scipio*, who was detained by sickness at *Elea*.

To this end, he deputed ambassadors to him, charged to restore him his son, who had been taken prisonner at sea.

Scipio, after having pressed his son to his bosom, and satisfied his paternal tenderness by a long embrace, said to his conductors : return to *Antiochus*, carry him my thanks, and tell him that, for the present, I can give him no other proof of my gratitude, than by counselling him not to think of giving battle, till he learns my arrival at the camp.

Such is the subject which was proposed for the grand prize of painting, at the last concours of the special School, and upon which the members of the three sections of painting, sculpture and architecture of the national Institute, decreed a first and two second prizes, to M.rs *Granger* and *Ingres*, pupils of *David*, and *Ducq*, pupil of *Suvée*.

The annexed sketch is taken from the picture on which *Ducq* concurred.

Although we are not to pass a rigorous criticism, on the first composition of an artist, which is always unstudied according to the mode of the concours (1),

(1) Previous to the final concours, there are two concours of specimens. The one of sketches on some subject, foreign to that of the picture is terminated in the course of the day (commonly the first of Germinal), and judged the next. The pupils appointed to pass after

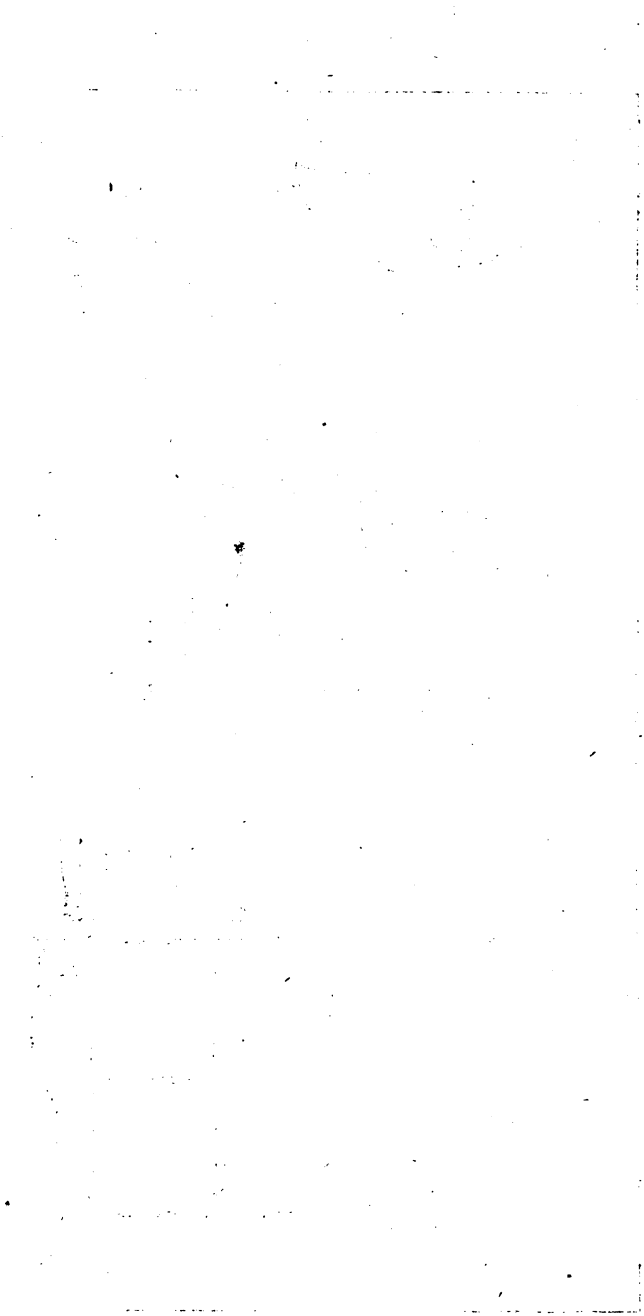
that of *Ducq* does not lose by examination. It is agreeably conceived. The personages are represented whith dignity, the *costume* is exact, and the groups are disposed in an advantageous manner. The head of *Scipio* presents a real resemblance of that great man, taken from the bust in bronze, which is to be seen in the Gallery of antiques.

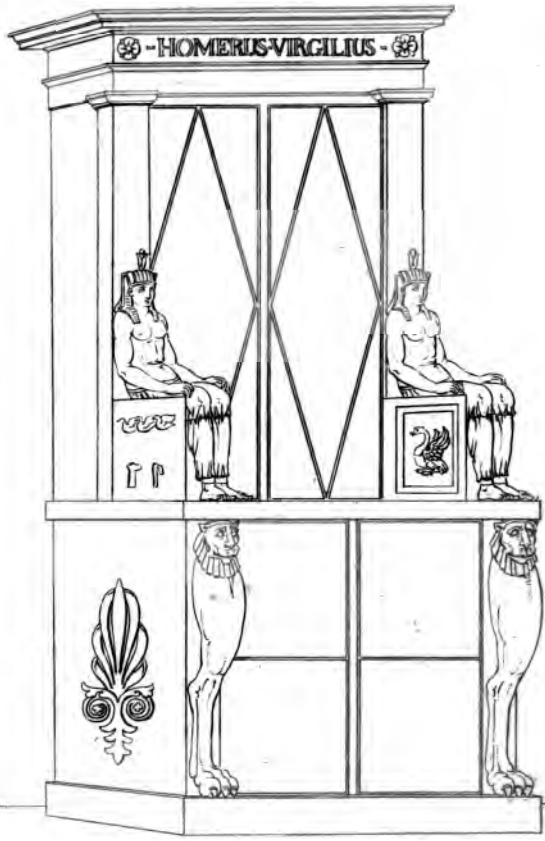
this proof to that of the figure, painted after the living model, are then admitted to the number of twelve or fifteen at most. The sculptors at the same time model a figure in basso-relievo. Both must be terminated in four days. They are of the proportion of half-nature, which is that of the pictures and basso-relievos of the definitive concours.

In fine, to be admitted to this concours, it is required to be of the number of seven or eight pupils, chosen at the essay of the painted figure. The members of the three sections of painting, sculpture and architecture of the national Institute, indicate the subject of the picture.

The sketch must be composed before the end of the day and the artists are permitted to make but slight alterations in the execution, for which eighty days are allowed. The private studies are intirely separate and placed in the interior of the schools.

The concurrents are carefully watched and can receive neither councel nor advice. The sculptors are subject to the same conditions.





C. Normand sculp.

Model of a Book-case.

THE annexed plate presents the model of a book-case, of which the composition is an assemblage of the Grecian style for the lower part, Egyptian for the figures, and Roman or Tuscan for the architecture. This mixture of style is sanctioned by the use to which this piece of furniture is allotted. A book-case is a repository of science; and under this consideration, what nations have more right to our acknowledgments, than those of whom the artist appears desirous of awakening the memory, in a symbolical manner, by the choice of his accessories?

The two vases which are placed above this book-case, are designed after the antique; the one is ornamented with two handles formed by serpents; the other displays a basso-relievo, representing Victory on a car, drawn by four coursers. The form of these two vases is equally simple and elegant; they may be executed either in Earthen-ware, China, or Metal.

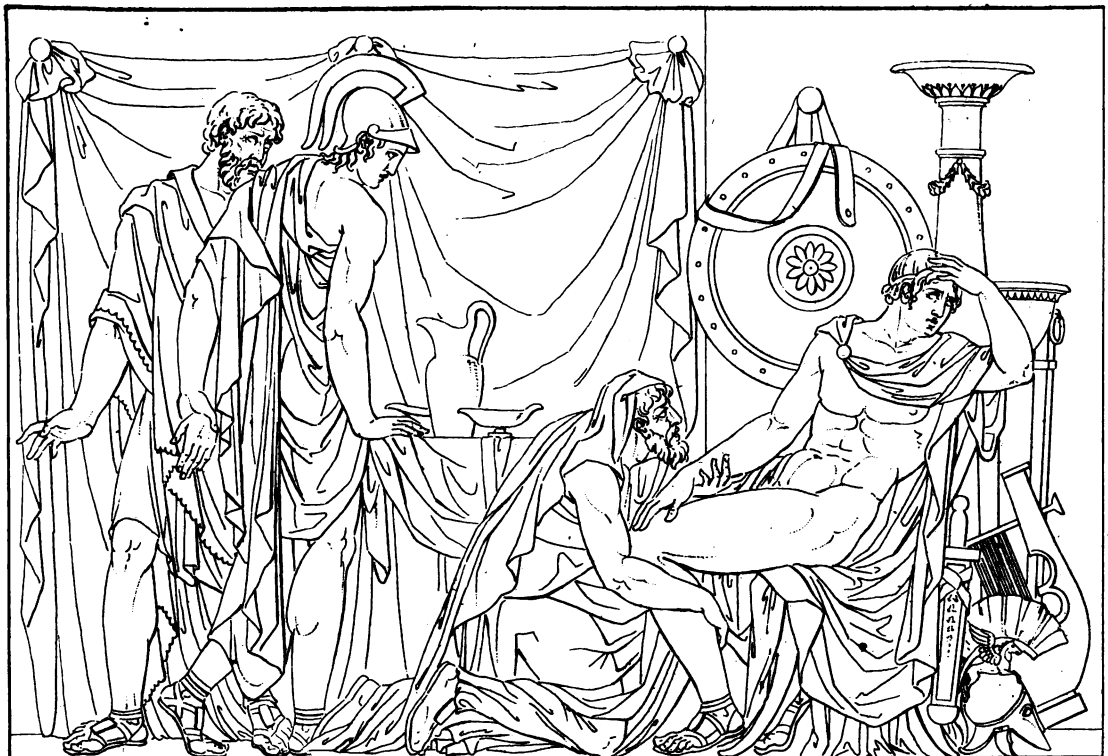
As to the ornaments of the book-case, they would produce a pleasing effect executed in brass, on Mahogany-wood or veined walnut-tree. The doors should be of glass.

PRIAM *at the feet of* ACHILLES.

PRIAM, prostrate at the feet of *Achilles*, begs of him the body of *Hector*. The subject is the same as that of plate 63. Our subscribers will, we doubt not, feel an interest in contemplating the compositions of the two concurrents; they will please themselves by comparing their respective merits, and judging of the manner in which each has fulfilled the subject alloted for their emulation: *Tieck*, pupil of *David* (1), is the author of this basso-relievo, and obtained (as did his competitor *Norblin*) a second prize. It has been before observed, that there was no first prize granted at this concours.

The means which the sculpture of basso-relievos offers, for the exertions of an artists' genius, being much less varied, than those of painting, these two performances must unavoidably possess a certain degree of resemblance, as to the general design. As for example, the same number of figures, a similarity of style in the adjustments and in the choice of the accessories. The design of the annexed plate, does not want for character; but perhaps it will be found to display a smaller degree of ease and lightness, less pliantness in the limbs, less supplication in the figure of *Priam*, than may be remarked in the basso-relievo of *Norblin*. It is from these motives, that the mark of preference in favor of the latter has resulted. In other respects, the works of these two young artists, which have

(1) This circumstance, proves, that all the arts of imitation have the same object in view, are founded on the same principles, whatever may be the difference in the execution.



Thiele inv. *C. Normand Sculp.*

met nearly an equal fate, present no decided superiority as to their respective merits.

Academy of Painting.

We have given in this number a discription of the mode of concurring for the grand prize of painting and sculpture. We shall now give our readers an idea of the general organization of the School.

This establishment dates its origin from the reign of Louis XIV, under the denomination of the Academy of Painting. It was founded in 1648, at the sollicitation of *Lebrun*, and by the protection of the chancellor *Séguier*.

At the time of the suppression of the Academies, that of painting was fain to share the general fate. But the method of teaching has been conserved, as also the professors. They are to the number of twelve, with eight collegues. Independent of these, there are two other professors, one for anatomy, the other for perspective.

Two halls in the National Palace of Arts and Sciences, are disposed one for the study of the living naked model, the other for that of statues modelled after the antique. The same attitude is for the duration of ten days. The lesson is of two hours; it takes place in the evening, by day light in summer, and by lamp light in winter. That season is destined to a course of anatomy and the spring to lessons of perspective.

Exclusive of the two halls above mentioned, there is a third, which is called the Hall of Antiques. It contains the collection of models in plaster. The students are permitted to draw there, the whole day, and receive the instructions of a professor.

There are several *concours*. The first of drawing after the naked model. Twelve medals are distributed every year to those who have obtained the prizes; these medals are of copper; formerly they were of silver. The period of their distribution is every three months. Another concours takes place every six months for the rank of places in the school. Another, of which the chief object is a head of expression, painted or drawn after nature. The prize is 100 livres. It was founded by the Count *de Caylus*, a learned amateur; finally that of the half length figure, painted after a model large as life, founded by *Latour*, the celebrated portrait painter; the prize is 300 livres. As to the pupils who have gained the great prizes of painting, sculpture or architecture, they enjoy a pension of 1200 livres during five years, and have the liberty of pursuing their studies wherever they think proper, either in the territory of the Republic or in foreing countries. They used heretefore to be reunited at *Rome*, under the conduct of a director, chosen from among the professors, and constituted the French Academy at *Rome*. The disastrous events of late years have ruined this useful establishment, to which we are indebted for the restauration of the fine Arts in France. It is to be hoped that the re-establishment of peace, and other favorable circumstances, will ere long permit its revival.

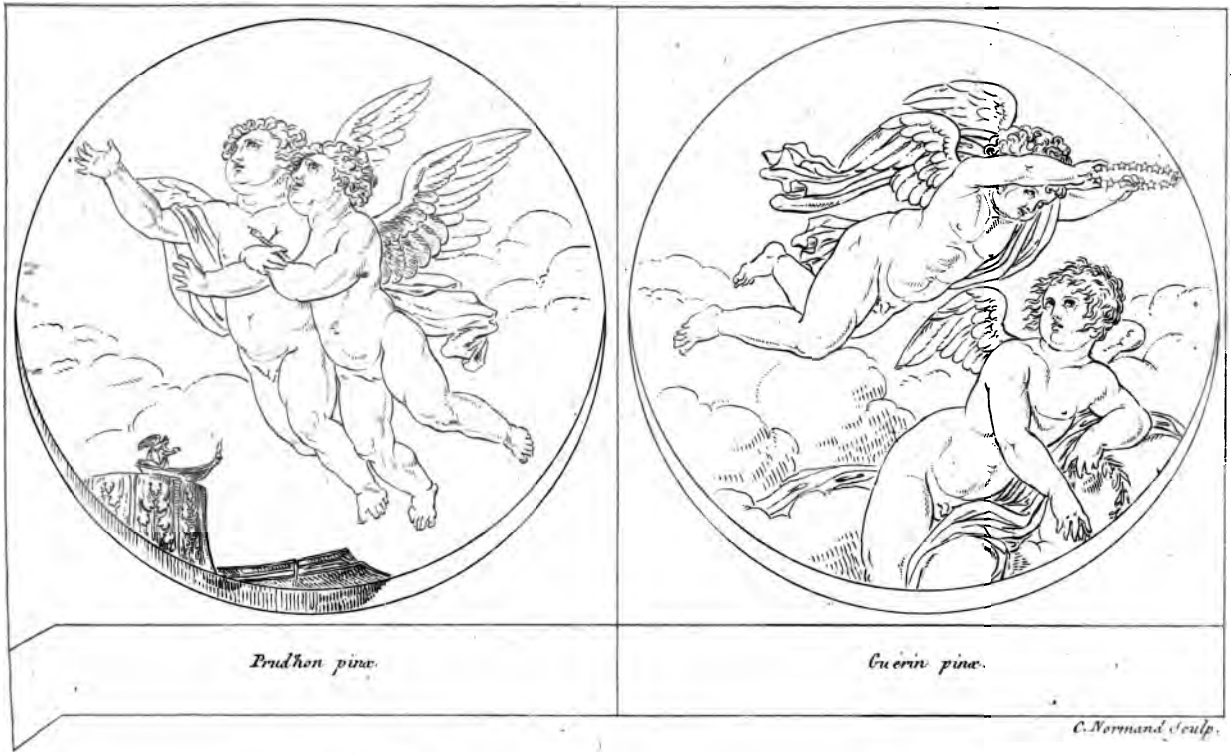
Ceiling of the Saloon of Laocoon.

THESE two groups of children in circular frames, the one executed by *Prud'hon*, the other by *Guerin*, have been painted on the ceiling of the *Saloon of Laocoon*, in the Museum of Antiques. The first is an allegorical representation of the art of drawing, of which it contains divers attributes; the second represents a genius, holding a wreath of laurels, and receiving from the hands of another genius the crown of immortality.

These two pictures, painted in oil, possess their respective merits. But the first in particular does great honor to *Prud'hon*, an artist recommendable by the grace of his compositions and the delicate softness of his pencil. Several others have been executed for the re-establishment of the *Saloon of Laocoon*.

Hennequin, *Peyron* and *Lethiers*, have been employed therein; and their works have had all the success which could be expected, from artists of distinguished talents, but little accustomed to the painful and fatiguing position, to which they have been subjected throughout the course of their occupation.

The whole of the improvements which have been made in the apartments, which compose the Gallery



Prudhon pinx.

Guerin pinx.

C. Normand Sculp.

of Antiques, both for the new disposition of them, ands their decoration and embellishment, have been executed after the designs and under the direction of M.r *Raymond*, member of the national Institute, and architect of the national Palace of arts and sciences.

The insinuation of some persons, that he has merely put in execution the plans of *Hubert*, his predecessor, is therefore erroneous; since it is a known fact that these plans have not even been communicated to M.r *Raymond*.

We embrace with pleasure this occasion of rendering a particular homage to an artist who, far from priding himself on the merit of having overcome the difficulties which the ancient distribution of the apartments presented, whether for their augmentation, restauration, or communication one with another, has the modesty to attribute the whole success of his labours to the primitive disposition of the building.

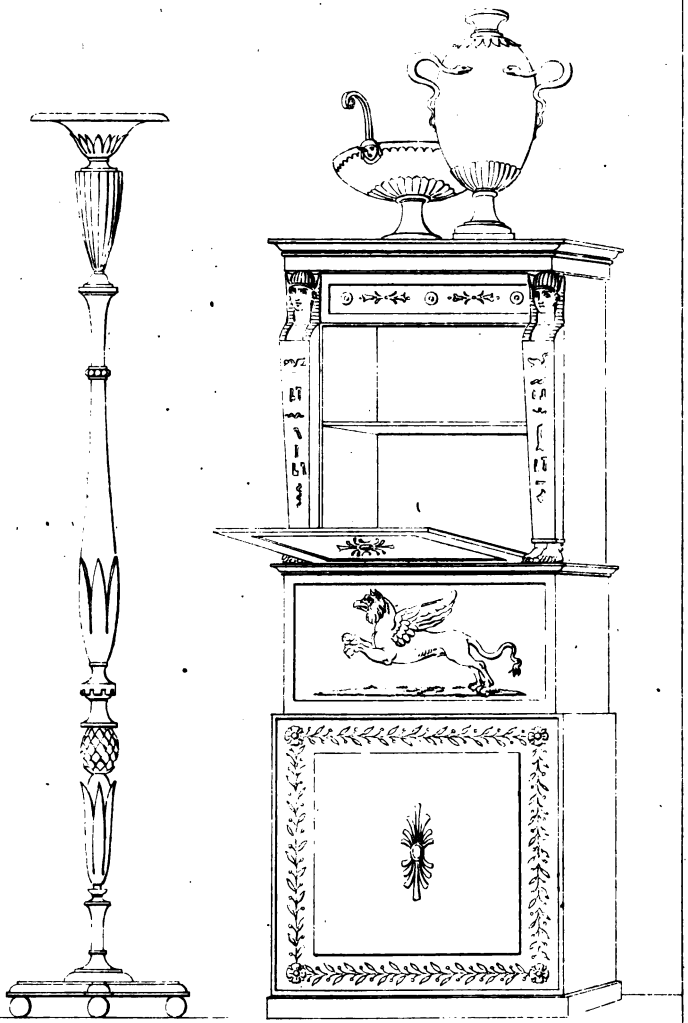
Models of furniture pieces.

THIS engraving presents the models of two vases, a candelabra and a *secretaire*, of which the forms, regenerated at the pure source of antiquity may, advantageously replace those extravagant designs, which are utill now, daily executed at a heavy expence in some manufactories, whose chiefs, ignorant of the art of drawing, have neglected to associate to their labours, some skilful artist, penetrated with the sentiments of elegance and simplicity which we so justly admire in the works of the ancients.

It is only within these few years, that we have witnessed, an almost total change taking place in the taste of our fabriks. This revolution is to be attributed to some artists who, having studied in Italy, have brought from there, that rich harvest of designs, collected from amongst the numerous ruins of antique monuments, the precious remains of Roman splendor and magnificence.

Would not Government render an essential service both to commerce and to the arts, in exercising an active inspection over this branch of national industry? It might perhaps be sufficient to grant premiums of encouragement, either honorary or pecuniary to such manufacturers who should have obtained the suffrage of a Jury of artists, named for that purpose.

The vases which are represented in the annexed plate, might be executed either in earthen-ware, China, or metal; the candelabra and the ornaments in brass or gilt.



C Normand Sculp.

But we cannot see without regret the progressive augmentation in the price of wood, coloured by nature; a motive, which prevents their being employed as frequently as might be wished. These woods being too dear for common and general use, it is easy to calculate how great an advantage would result from imitating them.

The walnut-tree, judiciously stained, might establish a rivality with the Mahogany, of which the use is become of late years a kind of rage.

We dispise the productions of our own soil, while we actually possess woods, which only want colour to please the eye. In regard to hardness and closeness of the grain, they are nothing inferior to those of foreign countries; and chymistry, that science which every day extends its domain and the effects of its discoveries, does it not offer us the means of giving indelible hues to the hardest substances?

The art of staining woods seems to be lost at this day, but the professor *Beckman* of *Gottingen* has occupied himself in reviving it. In some future number, we shall find an opportunity of mentioning his experiments, in the hope that the happy effects he has obtained, may engage several of our artists to follow his example.

BELISARIUS.

A Picture painted by GERARD.

If the reader will take the trouble of referring to the first number of this work, he will find therein an interesting extract concerning *Belisarius*, which it would be useless here to repeat.

The annexed plate presents an episode of the life of that unfortunate Hero; but this episode is not founded on any historical fact; it is a fiction of the painter, and a *trait* of genius.

Belisarius, victim of the jealousy of the great, and of the ingratitude of the Emperor *Justinian*, whose power he had established, actually dispoiled of his possessions, deprived of his sight, and returning to his desolate habitation, finds himself reduced to implore the feeble succours of pity, to support him on his sorrowful way.

His young companion has just been stung by a serpent, which remains entwined round its prey, and far from being able to guide the steps of *Belisarius*, he becomes a painful burthen to the venerable old man. The youth seems ready to expire; with one hand *Belisarius* carries him and rests him against his breast; with the other, he holds a staff, the sole remaining support of his misery, and endeavours to trace with it the path through which he has to pass. But lo! the sun is already retired behind the mountain, the horizon becomes obscure, and *Belisarius* confused, bewildered, walks on the brink of a precipice!

Those who have seen the original picture exhibited some years ago, in the Saloon, will recollect the profound and animated expression of *Belisarius;* the hero feels all the horror of his fate; but superior to all events, his magnanimous soul is not cast down or oppressed by it.

The group appears detached by means of a light lucid sky. The mantle of *Belisarius* is red, his tunick of a greenish hue; a beautiful harmony of colouring, a delicate and judicious contrast of light and shade, produce a marvellous striking effect, supported by the interest of the subject and the fineness of the execution.

GOTHIC ARCHITECTURE.

THIS plate displays the façade of three houses built at *Venice*, in the Gothic and Moorish taste, mixed with a small portion of the Lombard; a stile between the Arabian and Italian orders of architecture, of which it is composed.

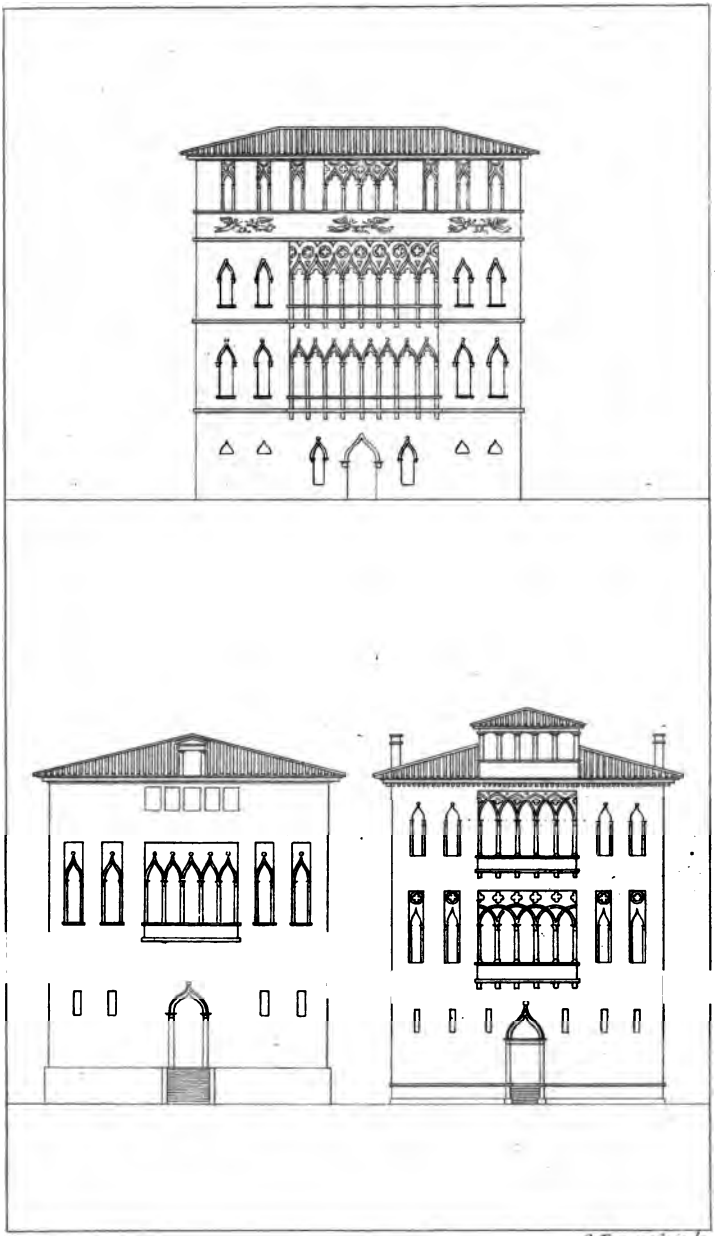
These houses, are not to be placed in the number of the first twenty four buildings, which at the time of the foundation of that city, in the fifth century, were erected by *Eutinapus*, an architect of the island of Candia, around the little church of *St.-James*, which still exists in the quarter of the Rialto.

It is not by so high an antiquity that these are remarkable; but the eye of an artist, cannot but discover in them, a certain degree of elegance and simplicity, which arises from that happy compound of the lightness of the Arabian stile, with the grand stile of the Italian decorations.

It is but of little consequence, in a *façade*, whether the doors or windows be terminated in plat bands, arches or ogives; it is from their distribution, their arrangement, the connection between the different parts, that this façade derives its character.

Here the artist, in making a number of openings, has at the same time found the means of conserving a certain proportion of plain smooth parts, which afford an effect to the galleries, contrived in the center, to light the principal apartment, and give it a view on the canal by means, of a large balcony.

From these balconies, the eye is constantly gratified with the lively spectacle of that multitude of gon-



C. Normand sculp.

dolas, of a crowd of masks and grave senators or lawyers, whose singular costume seems to constitute a part of the masquerade.

The scenes vary continually in this city throughout the day; at night they display a yet more striking effect, by the means of flambeaus or brilliant illuminations. And these odd contrasts, so frequently repeated, contribute not a little to inspire the artists with that *penchant* to the *clair obscur* and to the opposition of shades of colouring, which particularly distinguish the Venetian school, and above all the works of *Paul Veronese*, *Tintoret*. etc.

The perpetual movement, the lights, their reflection in the waters of the canal, the melody of the enchanting concerts, which are every where to be heard, ravish and astonish the newly arrived stranger. The city appears to him, as an immense theatre, magnificently decorated, where the newest and most amusing scenes are represented, and succeed each other with a rapidity, which hardly leaves time to enjoy them.

Italians, Turks, Greeks, Jews, Africans, all attracted by the commerce of the place, but still more by the *sequins*, flock thither and people the ports and canals, the streets and the places; and are by turns actors and spectators in this diverting comedy, of which the theatre of *Goldoni* is but a faithful and literal translation.

Scene painters, comedians and quacks abound and excel in this city. T'is well known, that all the other cities of Europe, have their share of the latter. But they do not, as in *Venice*, exhibit on the public market place, nor are they in general so amusing.

WILLIAM TELL.

A Picture by VINCENT.

THE daring action of *William Tell*, precipitating *Gesler* and his partizans into the waves, is generally known; but it occupies so important a point in the history of the Helvetic confederation, that the relation of the facts which preceded it, cannot but be useful here, in order to explain the subject which the painter has chosen.

After many succeeding years of troubles and commotions, the Helvetic cities, to avoid new misfortunes and shelter themselves from further oppressions, began (towards the year 1245) to form confederations among themselves; they chose protectors from among the most esteemed and most powerful of the neighbouring Lords. *Rodolphe of Hapsbourg* was the one whose protection they implored. The greater part of these cities having put themselves under the safe-guard of this Prince, in 1257, they consented to receive from his hand, Captains or Governors, and assigned him certain revenues, as the price of his protection.

Rodolphe amply repaid their confidence, and some time after, obtained thro' their aid, the Imperial dignity.

The conduct of *Albert*, son and successor of *Rodolphe*, was, in regard of the Helvetians, the opposite of that of his father; desirous of converting into servitude, the free obedience which they rendered him, he sent them officers, who sought to fulfill his views by vexations of all kinds.

The 18.th November 1307, *Herman Gesler*, Baillif of Uri, took it into his head, among other vexations, to have his cap fixed on the end of a pole, and placed in the public market of Altorf, and ordered every one who passed to salute it, under pain of death. *William Tell*, of Burghen, in the

canton of Uri, having contemned this order, *Gesler* caused him to be arrested; but dreading the consequences of this act of authority, and still more the relations and friends of *Tell*, he durst not keep him in prison at Uri; he conducted him on the other side of the lake, notwithstanding the law, which forbad the transporting prisoners out of the country.

They were not got far from the shore, when a south wind blew from the streights of Gothard, with its accustomed violence. The lake being very narrow and deep in this place, drove the waves against the rocks, where they broke with fury. In this imminent danger, *Gesler* commanded *Tell* to be loosened from his bonds; *Tell* was known to be an excellent mariner. By means of his skill they arrived at Lazamberg. Here, *Tell* sprung from the boat upon a flat rock, with his foot he overturned the unsteady bark, and *Gesler* was plunged into the lake, with all those who accompanied him. Nevertheless, *Gessler* escaped from the storm; but when he had landed at Kusnacht, as he was proceeding along a hollow road, near that place, he was pierced by an arrow, from the bow of *William Tell*, and thus lost his life.

This action of *William Tell* took place the 10.th November 1307. It was the signal of a revolution already planned in the three cantons of Uri, Schwitz and Underwald, on the 17.th September, by three men, determined to hazard all for the salvation of their country, *Walther Furst*, *Werner de Stuffach* and *Arnold de Melchtal*.

William Tell was mayor of Burghen, his native place. By the donation which he made to the Church of this borough, it appears that he was of a distinguished affluent family; but it is not proved that his ancestors were noble.

According to a tradition generally received, *William Tell* perished in the great inundation which ravaged Burghen in 1354.

Guided by history in the disposition of his subject, M.r VINCENT has not disdained to ground the fabulous part of his picture on the tragedy of *Lemierre*. Thus he has united the young *Melchtal*, to *William Tell*,

although history makes no mention of the circumstance.

The exactitude in the representation of the situation cannot but enhance the interest of this vigorous scene, and the artist has strictly adhered to it.

The fires lighted on the three mountains, indicate the signals which the three cantons of Uri, Schwitz and Underwald made use of, to concert together on their measures of safety.

The painter is no less exact in the *costume*, and following the received tradition of the country, he has assigned the red and yellow colours to the garments of *William Tell*.

A noble proportion, a correct design, animated action, characters strongly delineated, agitation, a brilliant effect, an easy and spirited execution, such are the qualities which distinguish this beautiful picture, exhibited some years ago, in the Saloon, and destined for the nation, afterwards placed in the special Museum of the French School at Versailles; from whence the Minister of the interior, *François de Neufchateau*, has withdrawn it, in order to present it in the name of the Government, to the city of Toulouse, where it is now to be seen.

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